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The International Journal of Film and Video Production Techniques

June 1988 Vol. 69 No. 6

American Cinematographer

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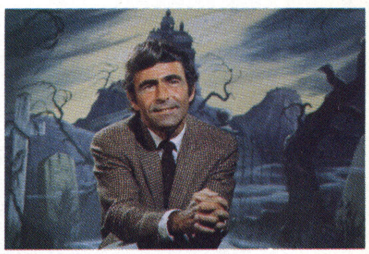

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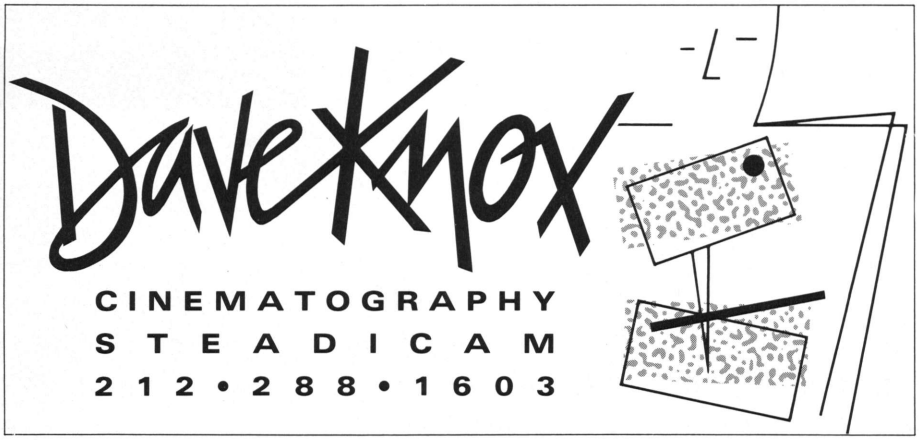
On Our Cover: Arnold Schwarzenegger stands in Red Square. Photo is frame from the film.

Contributing Authors:
Paul Mandell
Bob Fisher
Brooke Comer
Kris Malkiewicz
Benjamin Bergery
Nora Lee



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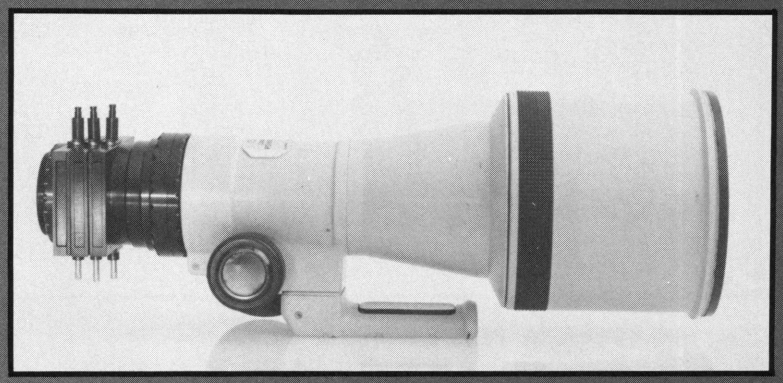

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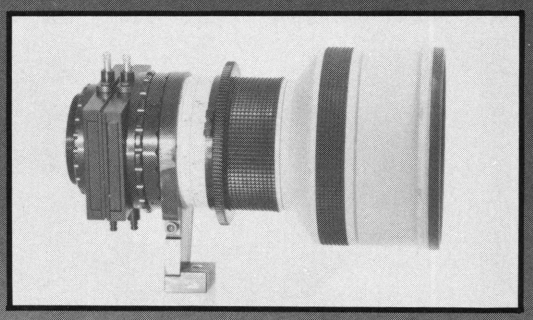

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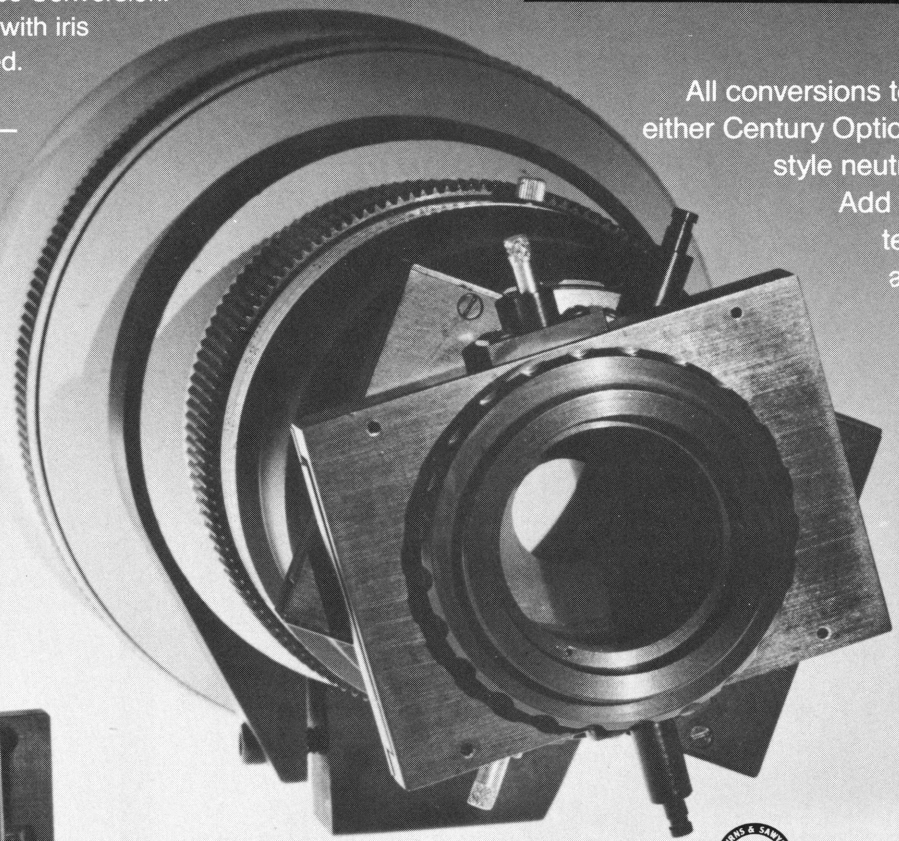

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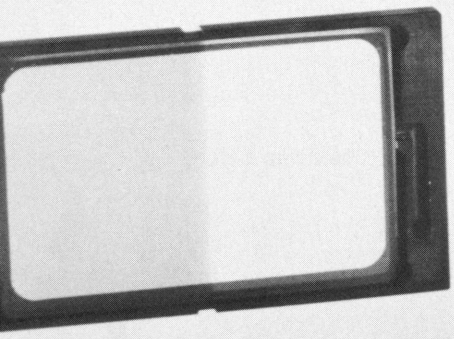

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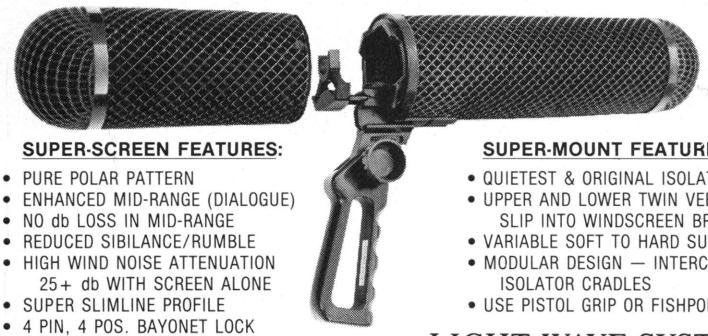

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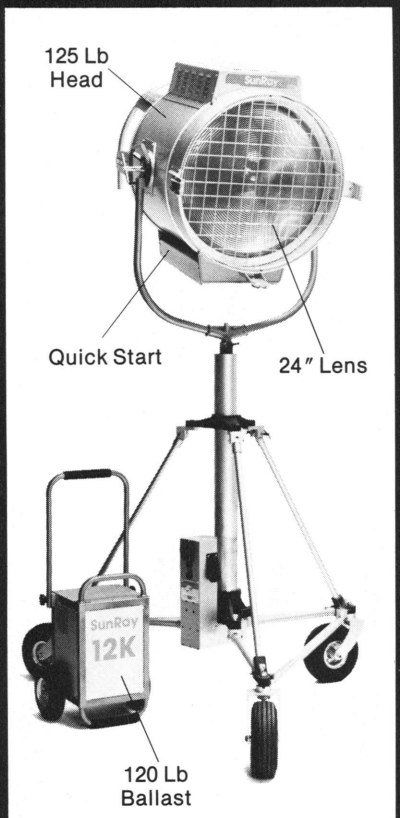

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Letters

In Retrospect

Since I was camera technician on the first (1938) second unit, the *Northwest Passage* story (AC, November 1987) revived memories. We spent the month of June at Payette/McCall (Idaho) – it snowed the day we arrived and the day we left. Those poor guys in the river and swamp really froze – it was all melted snow.

The crew picture you wanted identities for: left is Bill Skall, ASC, right is Charlie Boyle, ASC. I don't recognize the fourth man.

For the record, there was another 3-strip camera "lost" in the Toutle River, Washington, on *God's Country and the Woman,* 1936. Briefly, a log jam was blown up; the powder man was over-zealous and used three cases of dynamite. Instead of breaking, the whole thing went up about 50 yards or more. Winton Hoch, ASC, and Pete Keane (technician) had the camera on a parallel at water's edge. One 50-foot log went ashore, rolled down, hit a small tree which in turn knocked the camera and Pete into the water. Hoch just got brushed off. Pete had a couple of stitches in his scalp. The camera was recovered (it was tied to a safety line) and later repaired.

Camera D-6, lost in the Yellowstone River, was bought back as salvage from the insurance company and later was rebuilt. Sid Zipser, camera technician, who was also an electrical engineer, built a metal detector on site and located the camera in the river! Another 3-strip camera went into the ocean and got wet but was not lost on *His Majesty O'Keefe* in the South Pacific. It was on a boat that swamped; they said it was like the conning tower of a submarine.

—Fred Detmers
Winter Garden, Florida

Producer George Mitchell and cinematographer Frank Phillips, ASC, also have identified Skall and Boyle. Phillips thinks the fourth man may be Archie Stout, ASC, but isn't certain.—Ed

Worried

I know that The American Cinematographer mainly deals with the technical aspects of film & video production, but in this particular case I hope that the magazine will make an exception concerning the publishing of this important letter.

I am a film writer/director who is concerned about the future of the feature film industry. In the early 50s the creators of films were worried that television would greatly damage the popularity of motion pictures. The motion picture industry really didn't suffer at all after the creation of television. It actually contributed to the advertisement of the motion picture.

Now, in the 1980s the movie industry lacks the foresight to see its own destruction. The differences between film & television were once obvious, but now the two mediums are becoming too similar. Unimaginative sequels seem to plague the movie theaters *(Rambo 3, Ghost Busters 2, Crocodile Dundee 2,* and *Iron Eagles 2* etc.). Now, movies not only mimic each other, but they also mimic television (visually). Studios seem only to care about the dollar value a film can bring (not the creative process). If this destructive process continues to occur, the motion picture industry will change into a perverted form of television. Don't you think that would be an unfortunate loss to the world of artistic creation?

—Mark Edward Evans
Mill Valley, Calif.

Origin of 24 FPS

Regarding Alan Piper's inquiry in the April issue, although many theories have been put forth over the years as to the origin of the 24 fps speed, the most logical answer was found by Kevin Brownlow and included in his book *The Parade's Gone By.* It was the result of a survey done by Western Electric engineers to determine the proper speed for their experiments by finding the average speed at which films were being photographed and projected in the mid-Twenties.

Contrary to popular belief, films of that period were not shot at the so-called silent standard of 16 fps. Exhibitors had been increasing the speed at which films were projected to squeeze in an extra show and cinematographers caught on and began increasing their cranking rates to compen-

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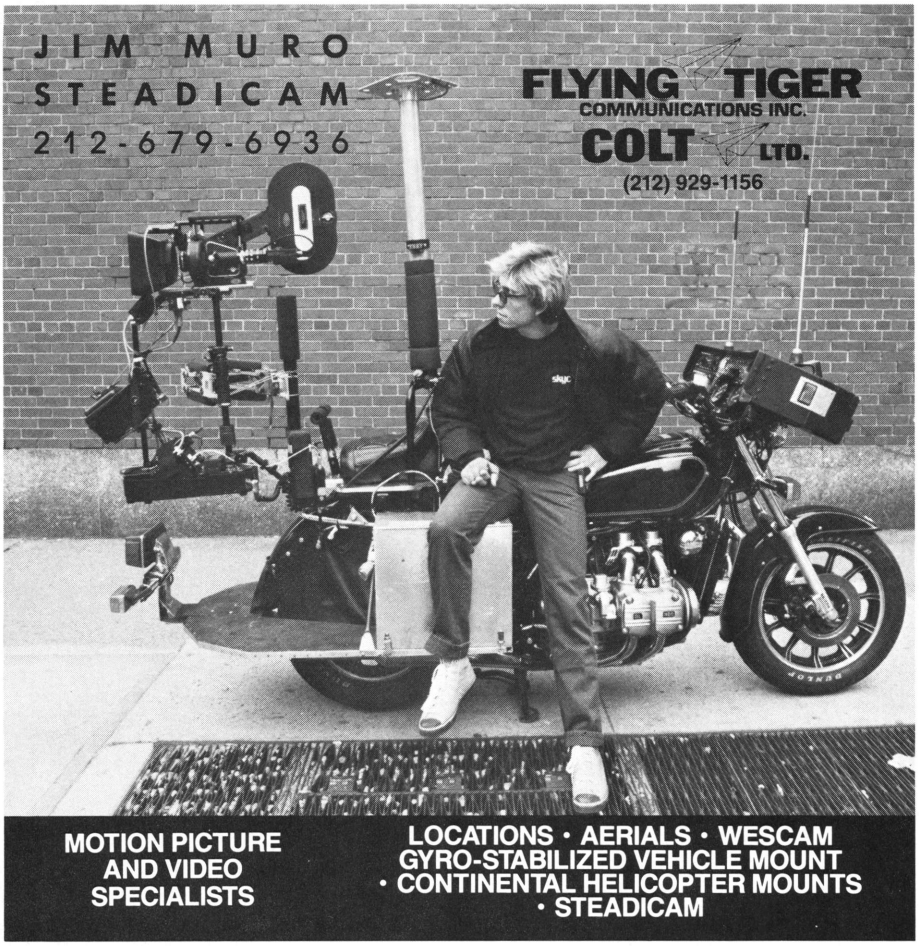

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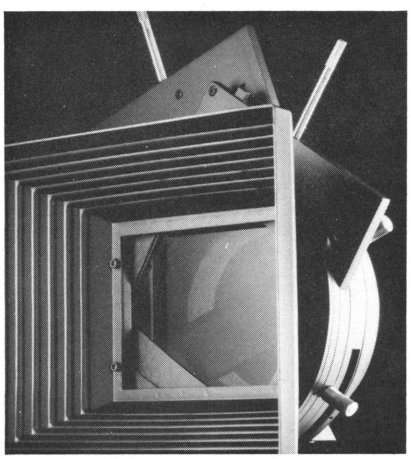

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sate. (That's why films from the mid-to-late Twenties don't look as "herky-jerky" when projected at 24 fps as earlier films do.)

The Western Electric survey determined that films were being photographed at speeds ranging from 20-26 fps and being projected at speeds of between 22-30 fps. They chose 24 fps as their working speed and after experimenting with other speeds, Theodore Case and Earl Sponable also adopted that speed for their Movietone system. Incidentally, Lee De Forest apparently shot his Phonofilms at 22 fps.

—Rick Mitchell
Hollywood, Calif.

Less of a Fan

The letter by Steve Stuart in March 1988 struck home. I have noticed the picture bleeding all over the curtains in the local Cineplex. At another showing there were two out of focus bands, one of which was off center on the screen. The film was obviously buckled in the gate and had been that way for more than a month. Another consistent problem at all of the multiple theaters is the image jumping around. It doesn't stay in one place for more than a couple of frames. Either the projection equipment is cheap and wearing out quickly or there is no maintenance.

The last problem is the poor quality of the prints. The grain is prominent on much of the film, yet on some pictures it doesn't intrude. If it doesn't intrude on some surely the others could follow suit. Along with this is the lack of black, real black. The worst example, from some years back, was *Alien*. The star field behind the titles was charcoal grey.

It all makes video tape look better and better. The quality of the print is about right for the TV screen and the high-resolution video formats should make theater going even less attractive.

Less and less of a fan every year,
—George O'Connell
Springfield, Missouri

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First New Hollywood Studio in 60 Years

Santa Clarita Studios president Herman B. David announced May 1 as the date construction began on the first full-service studio facility to be built from the ground up in over 60 years. With current studio space vastly over-burdened, motion picture and television producers who have been using converted warehouses should be celebrating the groundbreaking of the $14 million complex. Construction is slated for completion before year's end.

In development since 1987 by David and a syndication of private investors, the studio is located within the 40,000 acre Newhall Land & Farming Company in the newly incorporated city of Santa Clarita, California within the 30 mile production zone and a 15 minute drive from Ventura Boulevard.

Santa Clarita Studios will offer six 15,000 sq. ft. state-of-the-art stages, each soundproofed and complete with star dressing rooms, office space, air conditioning, heating and ventilation, digital-sound readiness and 4,500 amp AC power service in each stage.

The 18,000 sq. ft. production center building is planned to house independent production services such as: set construction, post-production sound and video, lighting and grip equipment supplier, special effects, projection rooms and commissary, along with prop, wardrobe and set storage space. The studio provides ample and secure parking and is free of traffic and aircraft noise. In close proximity to the studio, there are back lot facilities, including many standing sets, on 40,000 adjoining acres.

David is a 30-year industry veteran who most recently served as studio manager for 20th Century Fox from 1982-87. Prior to that, he was executive vice president of Toronto International Studios 1981-82, and director of operations of the Burbank Studios from its formation in 1971 through 1977. He was also plant superintendant/assistant studio manager for Columbia Pictures Studio 1964-71.

For more information: David Kramer, (213) 655-8999.

Digital Video Mount

ISTEC Inc, manufacturers of the WESCAM Camera Mount, have completed development of the Digital Wescam Model 104D. This mount will service the Broadcast Television, Electrical Transmission, Military, Police, and Security sectors.

The WESCAM Mount is a remotely controlled, vibration isolated, and 3-axes gyrostabilized sensor platform, which delivers image stabilization when used with moving vehicles.

The Digital Mount will retain the 22 to 1 Zoom Lens, and Broadcast Television CCD camera but its various control circuits will use digital electronics to give precise control of the remote lens, camera and stabilization functions. Built in on-screen diagnostics permit the operator to immediately see the various parameters, and control settings.

In conjunction with the Digital Mount, ISTEC Inc has designed a digital control console. This ergonometric console gives better hand position and access to the various switches, when the two hands are on the zoom and joystick steering controls. With its reduced weight, operator comfort and convenience is enhanced.

For more information: ISTEC Inc, 1810 Highway No. 6 N, Hamilton, Ontario, Canada L9J 1H2. Telephone (416) 529-5132.

Overhead Projector

Elmo Mfg. Corp. has introduced a budget priced full featured overhead projector, Model HP-L14, designed for multiple installations in training, commercial and educational markets. The unit offers a wide array of the most popular features including a sealed head, rack and pinion focusing, metal cabinet housing, fresnel lens and a 10 x 10 inch stage. Automatic shut-off interlock safety features are built-in as is a spare lamp holder. Easy lamp replacement has been provided for with a convenient built-in lamp ejection lever.

The Elmo HP-L14 has a projection distance of 5.6 to 17.4 feet with an image area of 3.3 to 11.6 feet. Projected material can be transparency or using a writing roll. The writing roll can be attached either length ways or side ways.

The HP-L14 uses a 355mm (14") shield-head type projection lens with 4-14 (3.5x) magnification. The light source is a ENX 82V-360W projection lamp. Safety

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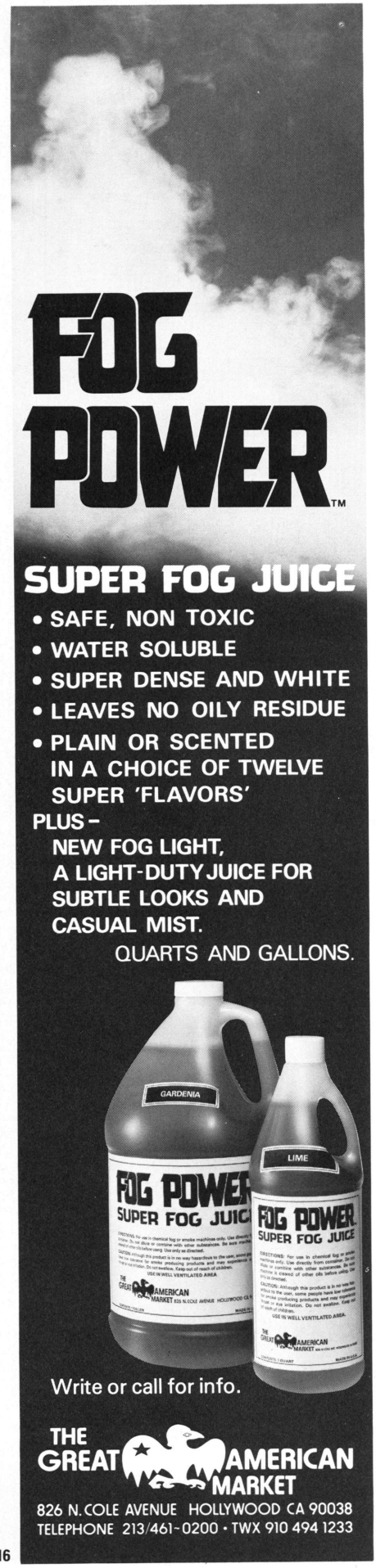

locks automatically cut off power if the stage frame is opened or if the projector should overheat. The lens focusing column is detachable and neatly stores with the unit. Folded, the projector measures 13 x 14.8 x 10.5 inches; assembled it is 13 x 14.8 x 30.1 inches. Weighs 15 pounds.

For more information: Richard Terrana, (516) 775-3297.

EP-3 High-Resolution CCD Camera

NEC has introduced the EP-3 camera, a second generation high-resolution CCD camera specifically designed for high-end EFP and studio applications.

The EP-3's specifications include: horizontal resolution of 700 TV lines; an S/N ratio of 62 dB; sensitivity of 2000 lux at f5.6; and a built-in electronic shutter with seven selectable speeds for smear-free, dynamic, high-resolution pictures that cannot be achieved by conventional video cameras. A host of sophisticated, microprocessor-based, switchable auto functions provide operators with increased control for testing and set-up in field conditions.

The new EP-3 camera features a new, high-resolution CCD chip, exclusively manufactured by NEC for this application. The new uPD 3541 CCD chip employs a high-density array with 380,000 elements (360,000 effective sensors). Advanced manufacturing techniques and innovative signal processing technology specifically developed by NEC for high-density CCD chips dramatically reduce CCD noise level and yield extremely efficient and sensitive photodiodes.

The EP-3 employs a traditional RGB prism light split, assigning one CCD chip to each primary color channel. This eliminates red/blue stripe filter light losses, improving overall sensitivity. Taken together, these improvements yield a signal-to-noise ratio of 62 dB (luminance channel). Sensitivity is 2000 lux, f5.6, 89.9% reflectance. Low light sensitivity is 15 lux (at +18 dB gain).

The high-density, low-noise CCDs are mounted directly to the faces of the prism for maximum stability. The EP-3 also features an advanced electronic shutter with seven selectable speeds from $1/60$ to $1/1500$ of a second, delivering dynamic, high-resolution, smear-free pictures under almost all lighting conditions. A newly-developed shutter setting of $1/100$ per second suppresses fluorescent flickering in areas where 50Hz line frequencies prevail.

For more information: NEC America, 1255 Michael Drive, Wood Dale, IL 60191; (312) 860-7600 or toll-free: (800) 323-6656.

Lowel-Lights

One of the newest members of the Lowel-Light family, the ViP System, is available from Alan Gordon Enterprises of Hollywood.

The ViP System is made up of the V-Light, the i-Light and the Pro-Light: The V-Light is a $7\frac{1}{2}$" long and $1\frac{1}{2}$" wide luminaire with a 500 watt source lamp of the low-pressure halogen type, and can be used as a key, back, background or fill light, with proper accessories; The i-Light and Pro-Light luminaires are similar in use to each other, but differing in lamps and power used (the i-Light can operate off a car battery), both being exceptionally small full-focusing source units that can be hand-held,

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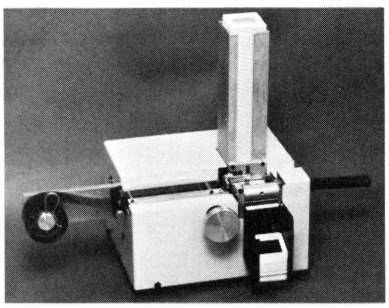
camera-mounted or pole-mounted. The V-Light is the mainstay of the ViP System, and it, alone, can light an entire room from one corner. All units accept a full range of Lowel accessories.

For more information: Alan Gordon Enterprises, 1430 Cahuenga Blvd., Hollywood, CA 90078, phone (213) 466-3561.



Slide Mounting System

Kaiser Corporation introduces a new automatic Micromounter for volume slide mounting. These desk-top precision mounters are designed for 35mm transparency films and Kaiser standard type 6140 plastic "glassless" slide mounts. The system automatically cycles film and factory pre-interleaved mounts, and is designed to be virtually maintenance-free. Additional features include a 100 mount feed hopper, an illuminated film track and a roll holder with 100 foot film capacity.

Micromounter models are: a manual unit which combines speed with operational ease through a fingertip control, "push-pull" manual lever action; an electric version featuring constant mounting speed control. Both utilize electric power 115V AC/60 cycles) for sealing the mounts. (Kaiser type 6500 pin-registered mounts are not suitable for this system). The Micromounters work on-line with Kaiser's dot-matrix imprinters, printing 1 or 2 lines of 21 characters per line as the slides are mounted and on either side of the sealed mount. A separate feed hopper also allows independent imprinting on pre-sealed Kaiser mounts.

For more information: 3555 North Prospect, Colorado Springs, Colorado 80907-5492. (719) 636-3864.

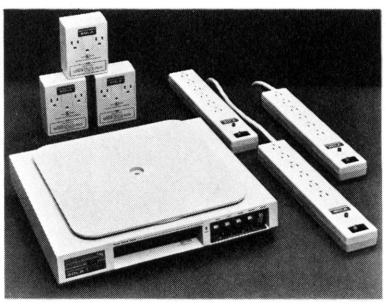
Stereoscopic System

Aspex Limited has developed a system that provides full color photographic "stereo" images.

Aspex is a depth-enhancing technique which produces images with greater color saturation, sharper definition and a strong sense of realistic depth. The Aspex image, (called Stereochromatic) recreates the eyes' natural stereoscopic vision and thereby closely mirrors reality. The viewer achieves full stereo vision on TV, video and film by wearing high-quality Aspex glasses, although Aspex's unique feature is that even without glasses a high quality image is viewed.

Aspex fits all practices and standards of the film production industry. The Aspex technology involves a simple modification to existing film cameras, which can then be used with all lenses, normal film stock and other accessories in the same way as any other film camera. Film once captured in Aspex is processed in the standard way as is transferring film to video for broadcasting or cassette distribution.

For more information: Lynne Franks PR Ltd, 6-10 Frederick Close, Stanhope Place, London W2 21HD. Tel: 01-724 6777.



New Surge Suppressors

A new series of surge suppression devices, designed to clamp power line transients in less than five nanoseconds for common-mode and less than one nanosecond for normal-mode line suppression, is available from Sola, a unit of General Signal. Offered with different capabilities and configurations to meet the varying degrees of transient suppression needed in sensitive computer and electronic environments, all seven models feature UL-listing (standard 1449) and EMI/RFI noise rejection capabilities.

The new power protection product line offers three different styles – a Power Control Center; plug strip models with six outlets; and "duplex" plug-in models with two outlets. The plug strip and plug-in styles are each offered with three different performance levels to accommodate a wide variety of applications.

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Call us for details on ShowBiz Expo's conference schedule. Featured in this year's program are panels of experts speaking on behalf of such organizations as the Writers Guild, Directors Guild, Women in Film, the International Television Association and others.

You'll hear from respected leaders in the industry and gain valuable information important to you and your career. Topics range from future broadcast systems and how new technologies are challenging creative rights, to current trends in television programming and innovative approaches in feature film development/financing.

To attend or exhibit.

Call (213) 668-1811 for registration materials. Exhibit pass is $20.00 (good for all 3 days.) Exhibit booth information kit also available. Sorry, no one under 16 will be admitted.

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- Ruggedly constructed. Wide Eye I & II are supplied in black anodized ring mounts.
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- Available in either slip-on (with screw-lock) or threaded screw-in models.

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designed as a "low-boy" unit, with length and width similar to standard computer monitors and disk-drives for stacking installation between these two system components. The plug strips feature six protected outlets in a shock-resistant plastic housing, fitted with a 6-foot power cord for convenient plug-in installation near a desk or computer. The duplex plug-ins are square, two-outlet units that mount directly on existing wall outlets.

For all seven models, maximum transient current is rated at 6500 amps, and peak wattage capabilities are 2.5 million for normal-mode and 170 thousand for common-mode.

For more information: Sola, 1717 Busse Road, Elk Grove Village, IL 60007-5666. (312) 439-2800.

Power Supplies

Frezzolini Electronics presented an expanded line of ENG power supplies, chargers and portable lighting equipment, featuring Frezzi-Max" and "Frezzi/PAG" products at NAB '88. Highlights included state-of-the-art micro-computer controlled chargers, battery analyzers/revitalizers and their series of premium quality nicad batteries. Also shown was a full range of ENG lighting equipment: On-Camera lights, accessories, belts, and custom kits.

For more information: 5 Valley Street, Hawthorne, N.J. 07506-2084, (201) 427-1160.

Converted Canon Wide Angle Zoom

OpTex has developed a short range 35mm format wide angle zoom lens. The 20-35mm f3.5 converted Canon lens, originally designed for Steadicam operators, who by necessity must use wide angle lenses, will now give them greater flexibility by being able to change the field of view in one smooth uninterrupted movement. In addition the Steadicam no longer has to be rebalanced when changing lenses within the 20-35mm focal range. The lens is also ideally suited for hand held shots and for shooting in confined locations.

Features include gear rings on all three functions – zoom, focus and iris; scaled on both sides with metric scaling available upon request. Available in BNCR or Arri PL mount.

For more information: Optical & Textile Ltd., 22/26 Victoria Road, New Barnet, Herts., EN4 9PF, England. Tel: 01-441 2199. Telex: 8955869.

Large Screen Display

Based on the requirement for quality high resolution, high definition large screen displays, Visulux was selected by the National Association of Broadcasters to supply and operate two LASAR 1000 large screen color display systems at the annual NAB Convention in Las Vegas, Nevada, April 9–12. Visulux's laser-projected system enabled audiences up to 4,000 people to view NAB Convention-sponsored events on two 10'x14' screens strategically placed in the Hilton Pavilion auditorium, including appearances of world recognized television and radio personalities.

Visulux's proprietary signal processing, electro/optical and laser technology-based systems display full motion images on screens as wide as 25 feet in theater lighting. The LASAR 1000's specific advantages over competitive products include higher resolution, higher brightness, contrast which is better than 35 mm film, and the highest reliability and ease of use.

A pioneer in today's globalization of information technology, Visulux designs, manufactures, and markets visual information systems. In addition to its valuable utilization in the broadcast and entertainment industries, the advanced technology of Visulux's systems are also employed in government, industry, and commerce to produce major productivity gains in most collaborative group activities.

For more information: Visulux, 404 Tasman Drive, Sunnyvale, CA 94089. (408) 745-0622.

Multycam

Armando Grilli's Multycam is designed for shooting in dangerous or inaccessible places with film or television cameras. The Multycam can be installed on a crane, dolly or floating arm. Its three continuous 360 degree movements (horizontal, vertical, and circular) give the Multycam wide versatility. It is also capable of release for

OpTex complete 1000 Lens Conversions

IN 1975 OpTex opened up new creative possibilities for cinematographers with our matched series of telephoto lenses: the world-renowned OpTex Canon conversions. OpTex have now completed over 1000 conversions.

Specialist wildlife and sports cinematographers take our lenses on demanding assignments in all parts of the world, proving them time after time with reels of award-winning footage. For special scenes in features, commercials, and documentaries, the OpTex Canon conversions provide pin-sharp close-ups and superb image quality.

OpTex carefully re-build and re-mount each lens with the OpTex Universal mounting system – which, with appropriate OpTex lens mounts, permits the use of these telephotos on most 16/35mm film & 2/3″ ENG cameras!

The full range comprises: **135**mm f2; **200**mm f2.8; **300**mm f2.8; **400**mm f2.8; **500**mm f4.5; **600**mm f4.5; **800**mm f5.6; **150-600**mm f5.6 manual & motorised zooms. Also, to complement the **K-35** Series; **10**mm f2.8; **14**mm f2.8; **20**mm f2.8; **50**mm f3.5 macro.

The **K-35** series and the new 16mm format **C 8x7** 7-56mm T2.1 zoom lens are also available from OpTex. OpTex are appointed Canon Technical Representatives.

OpTex-converted Canon lenses are available for rental in the US from:

General Camera Corp., 540 West 36th. Street, New York, NY 10018, USA. Tel: 212 594 8700.

General Camera West, 940 North Orange Drive, Hollywood, California 90038, USA. Tel: 213 464 3800.

Cine Video Tech Miami, 7330 NE 4 Court, Miami, Florida 33138, USA. Tel: 305 754 2611.

Cine Video Inc., 948 North Cahuenga Boulevard, Hollywood, California 90038, USA. Tel: 213 464 6200.

Otto Nemenz International, 870 North Vine Street, Hollywood, California 90038, USA. Tel: 213 469 2774.

Roessel Cine Photo Tech., 48-20 70th. Street, Woodside, New York 11377, USA. Tel: 718 424 1600.

Victor Duncan Inc., 6305 North O'Connor Bldg., Irving, Texas 75039, USA. Tel: 214 869 0200.

Victor Duncan Inc., 1575 Northside Drive, NW, Suite 355, Atlanta, Georgia 30318, USA. Tel: 404 355 3001.

OpTex

OpTex, 22-26 Victoria Road, New Barnet, Herts EN4 9PF, UK.
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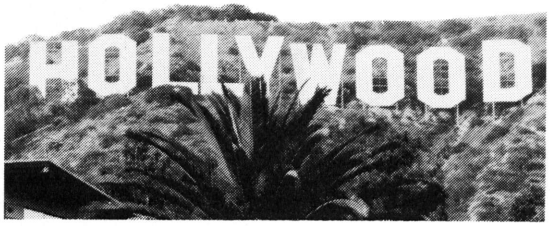

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manual movement. The Multycam is compatible with Arriflex BL 35, Moviecam and Panavision cameras.

For more information: Armando Grilli, Via Salvatore Barzilai, 225-00173, Roma, Italy. Tel. 6130045.

Wide Angle Film & Video Lens Attachment

As U.S. distributor for Film AB Rune Ericson, Band Pro offers the Panspheron. This front-of-the-lens attachment is specially designed to create a wider angle of view from an existing lens with a minimum of chromatic aberration.

As opposed to the common single element system, Panspheron utilizes a dual element design: one negative, and one positive which is aspherical. This design produces excellent imagery and a minimum of aberration. Panspherons are small, lightweight and easily attach to the front of many popular lenses.

Panspherons are available for several 16mm, 35mm and video lenses.

For more information: Band Pro Film/Video, 425 North Moss Street, Burbank, CA 91502. Phone: (818) 841-9655. Fax: (818) 841-7649. Telex: 4720635.

Sorry, Wrong Number

In a previous release about a new flicker processor, we erroneously listed the telephone number for Cinema Electronics in Hermosa Beach, CA. The correct listing is 1 (800) 678-4336. △

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The Bookshelf

by George L. George

Filmmaking in the four corners of the world is explored in a number of recent books, assessing the current status of the art and the industry.

In **Australian Cinema,** Brian McFarlane examines the causes and effects of the rapid rise in Aussie production. Its vigor, diversity and contemporary relevance explain the success abroad of such films as *My Brilliant Career* and *Breaker Morant,* but the small size of the domestic market precludes any real expansion. *(Columbia U. Press, NYC, $27.50).*

Gerald Pratley's survey of Canadian filmmaking, **Torn Sprockets,** is an absorbing, well-documented history of a progress thwarted throughout the years by Canadians' preference for American imports. This trend was temporarily tempered by the creation of the National Film Board and the emergence of a vigorous Quebec production environment. Included is an extensive listing of Canadian films (1945–84) with full production credits. *(U. of Delaware Press, Cranbury, NJ, $45).*

In **The Danish Cinema Before Dreyer,** Ron Mattran documents Denmark's active and significant production from 1896 through 1917. The book catalogs and describes numerous films whose artistic merit stemmed from their literary quality, strong dramatic plotting and realistic style. *(Scarecrow, Metuchen, NJ, $29.50).*

An interesting chapter in James Crocroft's guide, **The Soviet Union Today,** deals with cinema's contribution to that country's cultural achievements. Its ideological and industrial aspects are discussed in their historic evolution, singling out directors and films that reflected the changing trends of official favor and public acceptance. *(U. of Chicago Press, Chicago, $38.50/12.50).*

Anthony Slide's **The Cinema and Ireland** takes a broad approach to its subject. It covers native Irish production, American filmmakers active in Ireland, and launches into such literary and anecdotal areas as James Joyce's involvement in films, the Irish image on American screens and the Irishman in Hollywood. *(McFarland, Jefferson, NC, $19.95).*

A totalitarian regime's control of the arts is examined by Virginia Higginbotham in **Spanish Film Under Franco.** Her knowledgeable book combines historical perspectives with detailed critical analysis in its discussion of directors shackled by fascism's social and political restrictions. The book singles out director Luis Bunuel as the major influence of Spanish cinema's renewal after Franco's death. *(U. of Texas Press, Austin, $20/9.95).*

In **Argentine Cinema,** editor Tim Barnard provides an absorbing, though fractional overview of the country's film industry. Barnard's own survey, while indebted to earlier writers and in need of updating, substantially describes changing trends under successive political regimes. Other articles deal interestingly with directors, film genres, and theoretical and literary problems. *(Nightwood Editions, Box 607, Sta. C, Toronto, Ont. M6J 3R9; $10.95).*

Mark Le Fanu presents a sensitive appraisal of a controversial Soviet director in **The Cinema of Andrei Tarkovsky.** His films, rich in imagery and densely structured, often radiate an allegorical, dreamlike mood reminiscent of Bergman and Bunuel. His *Andrei Roublev,* at first banned then released, remains a modern reflection of the traditional Russian art of the icon. *(U. of Illinois Press, Champaign, $28.95/17.95).*

In **The Vision of Robert Flaherty,** Richard Barsam evaluates the director's contribution to the documentary genre. This critical analysis of the form and content of Flaherty's films discovers in them an element of myth that molded reality according to the filmmaker's imaginative perception of factual situations and attitudes. *(Indiana U. Press, Bloomington, $27.50/10.95).*

Donald Woods's dramatic account of Steve Biko's martyrdom at the hands of South African police was made into

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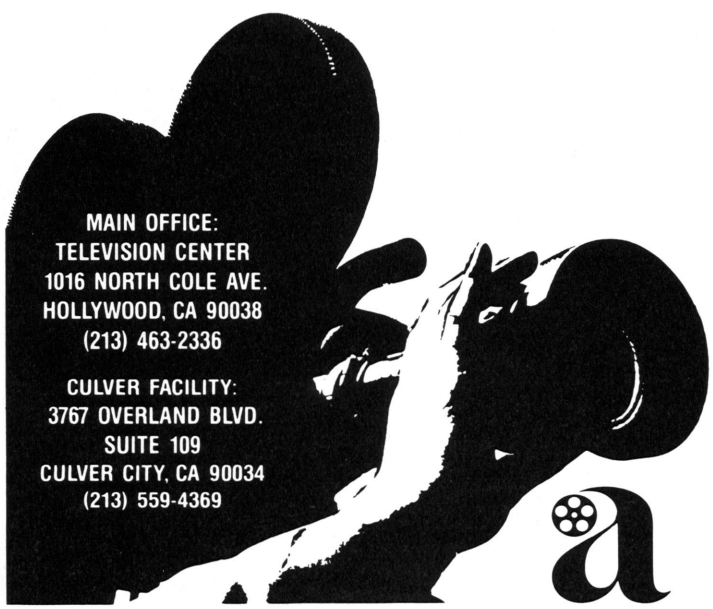

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a movie by the director of *Gandhi.* Woods describes in **Filming with Attenborough: The Making of "Cry Freedom"** the difficult shooting in Zimbabwe locations and London's Shepperton Studios, and his own mixed emotions in re-enacting his participation in the fateful events. *(Holt, NYC, $8.95).*

Published screenplays of three recent British films include John Boorman's **Hope and Glory,** a fictionalized account of his childhood in London during the blitz, Bill Douglas's **Comrades** evoking the odyssey of the lanternists, itinerant showmen thrown into the social unrest of the 1830's, and Harry Hook's **The Kitchen Toto,** set in Kenya at the time of the Mau Mau uprisings. *(Faber & Faber, Winchester, MA $7.95, $6.95 and $6.95).*

Jean-Luc Godard's **Breathless** and Federico Fellini's **La Strada** expand the Rutgers Films in Print series with these classic screenplays. Included are interviews, critiques and commentaries that assess their impact on world cinema and their place in history. *(Rutgers U. Press, New Brunswick, NJ, $25/12 ea.)*

A valuable assist to cinematographers, **Gearfax Manual** provides in convenient form essential information on 35 and 16mm cameras, geared and fluid heads, dollies, cranes, support systems and film stocks. Data appear on sturdy laminated cards fitting into a special ring binder for easy updating. Each card describes a specific product, with a photograph, technical data and threading diagrams or dimensional drawings. *(Gearfax, Box 84574, Los Angeles, CA 90073; $49.95 + $3.50 S&H).*

In **The Hollywood Murder Casebook,** Michael Munn recaps 13 sensational murders – Thelma Todd, Fatty Arbuckle, Thomas Ince, Sharon Tate and Sal Mineo among them – that brought unwelcome notoriety and severe cases of p.r. jitters to the film capital. *(St. Martin's, NYC, $15.95).* △

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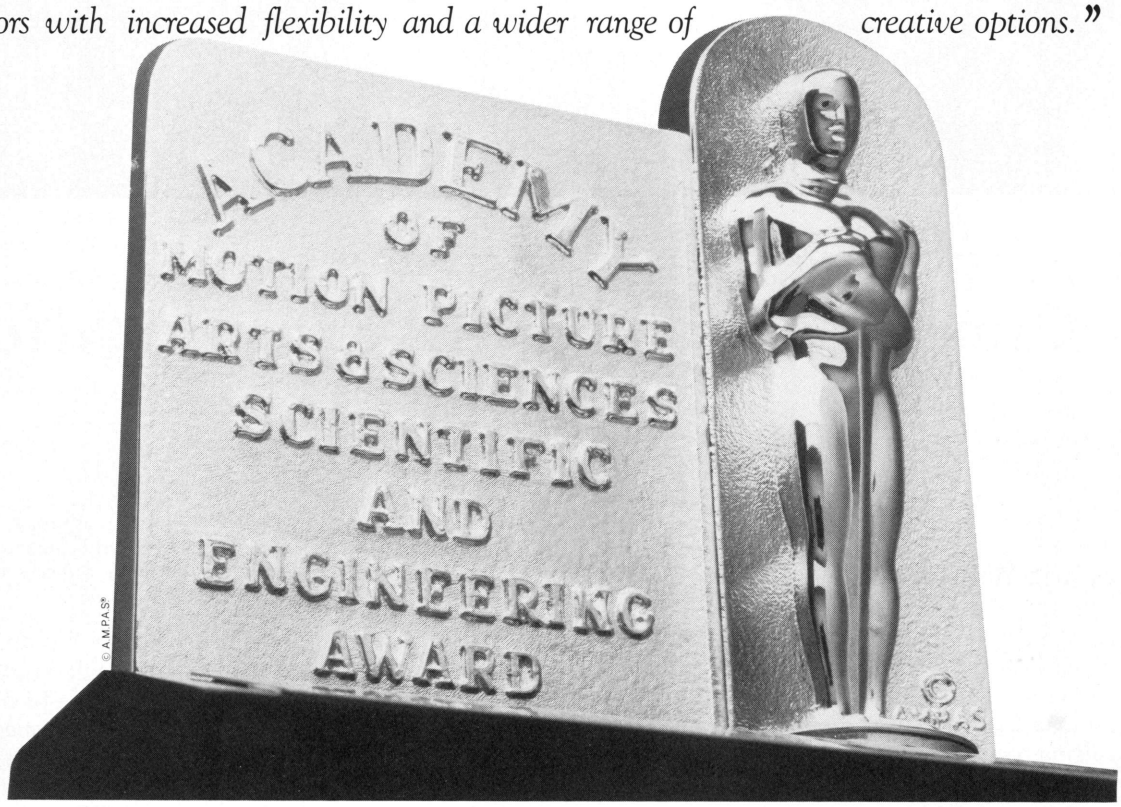

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Photos by Francois Duhamel

Camera Becomes Storyteller for *Frantic*

Produced by Thom Mount & Tim Hampton
Directed by Roman Polanski
Witold Sobocinski, director of photography

by Kris Malkiewicz

For the Polish jazz audiences of the fifties, Witold Sobocinski was a star drummer. For today's Polish film buffs he is equally well known as a cinematographer.

His collaboration with Roman Polanski started a few years ago on *Pirates*. *Frantic* was their second film together. Like many of the cinematographers who have worked with Polanski, Sobocinski admires the director's knowledge of lenses and his skill in using the camera as a story telling tool.

"During rehearsals," Sobocinski says, "the camera became an extension of Roman's ideas as a storyteller. Wherever he positioned himself on the set, that's where the camera was going to be. The camera became actively present in the middle of the action. When two people were talking, the camera would move between them, very close, rather than watching them objectively from the outside. This proximity required a wide angle lens, to cover the entire scene.

"Most of *Frantic* was shot with a 20mm lens. We wanted to show what was happening in a very precise way, using an adequate depth of field. For this purpose, my T-stop was quite often in the T/5.6 to T/8 range. High speed Eastman negative 5294 allowed me to expose at these levels. All the exteriors and scenes combining exterior and interior action were shot on the daylight negative 5297, which is a truly wonderful emulsion," Sobocinski enthused in a recent interview. "Even with these high speed films, I needed a considerable light level to work at T/5.5 or T/8. Almost all the interior sets were constructed on the stage. Above the hotel sets we stretched large diffusion screens.

Above these screens I had 5K skylites and softlight-type units, totaling approximately 200 K of light. This gave me the general level of illumination to which the more specific modeling lights were added."

The concept of a closely positioned camera defined the visual style of this film. To enhance the depth and the crispness of the image it was decided to create a higher than usual lighting contrast. Says Sobocinski, "We wanted to show clearly this world in which someone is searching for a missing person, and someone is watching. The more dramatic the scene would become, the more contrasty I would light it. But high contrast did not mean hard light sources. Much of the action takes place in a modern hotel where the walls are bright, reflecting in a natural way an ambient light. For exteriors, and the exterior/interior scenes I found that the HMI softlights, made by DeSisti, were perfect to augment this type of lighting. We used 575 watts, 1200 watts and 2500 watts fixtures. Employing an egg-crate grid allowed for a more directional light.

"Our color key for this film approached the monochromatic. By selecting neutral backgrounds, costumes and props, we were striving for the look of color deprivation. At the same time, I kept my nights slightly cooler than daylight."

Polanski wanted his actors composed tightly within the frame, virtually touching it. With camera often quite close to the actors, Sobocinski needed a very delicate camera light to fill the close-ups. "We constructed a light which consisted of two narrow metal tubes, one inside the other. Both of them had a longitudinal slot. A 12 volt 100 watt bulb was inserted into the narrower tube. We used the long beam component of a car headlight. By twisting the two metal tubes in relation to each other, we were adjusting the opening of the slots, thus allowing more or less light to come through. The color temperature of the light remained unchanged. A layer of spun glass was used to soften this source. Four such lights were mounted on the four edges of the matte box."

Opposite page: ***Ford and Emmanuelle Seigner examine crucial match book clue.*** **Above:** ***Polanski at left and Sobocinski work on roof scene with Ford.*** **Left:** ***Seigner dangles off roof in terrifying sequence.***

Sobocinski is very judicious in his use of filters for image softening. "I don't go for the formulas, that if you are shooting a romantic comedy, you automatically put on your lens a No. 4 fog filter. And believe me, there are many films out there, shot in such a cliché ridden manner. Filters change the characteristic of a given lens. I used a set of filters, called Low Fog, which were like a combination of fog and low contrast filters. I used them in densities of 1/8, 1/4 and 1/2, in certain situations, such as the underground parking, where I could not afford to have soft lighting, as this would weaken the rich black values. With these filters I was able to lower the contrast."

Sobocinski finds that developing a lighting style for a film differs when working with various directors. "Roman doesn't have any pre-conceived, theoretical idea

Right: ***Ford, in underground parking area, as more danger approaches.***
Below: ***Seigner looks down at stricken hero as he struggles back to consciousness in yet another 'frantic' episode of the film.***

about blocking a scene. Only after many rehearsals, first in a rehearsal hall and finally on the real set, does the style emerge. We don't discuss style as such in great detail, but there are some code words which give me a direction. In *Pirates* the code words were "comic strip." This indicated the style. We see many films together. Before shooting *Frantic* we watched *Citizen Kane* to discuss the intensity of the composition and the depth of the image."

Sobocinski believes in taking his time when lighting the master shot, but needs only minor light adjustments for the subsequent close-ups. He sees his early training in television studio lighting as the source of his approach. "I did learn a lot when lighting for multi-camera television shows. You had to work fast, and to create logical lighting for three or more cameras."

He likes to draw his lighting concept for a given scene by studying the natural light and then trying to build it up. "Of course there are interiors where you have to create your own lighting. In *Frantic* we had the underground parking structures, where some of the chase scenes took place. For these areas I created my own lighting scheme to suit our needs. Yet, I had to gel my lights to balance them to the color of the fluorescent tubes visible in the shots. I tried to light a larger area than what was outlined in the rehearsal. This gave Roman more freedom in his *mise en scene*.

"My order in lighting a scene, once I know the action, is to position the most obvious lights first. You could say that I start from the easiest and then work out the finer lighting nuances. I only mea-

. . . when nature's light is not enough.

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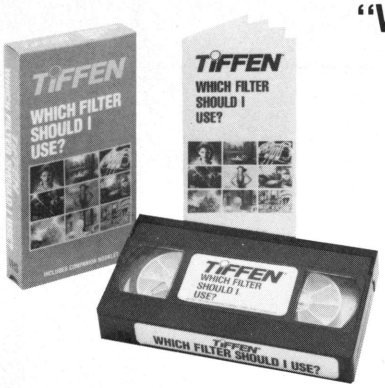

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sure the key light with an incident meter, a digital Minolta auto meter. All the light balancing, such as windows, dark areas, intentional overexposures, all these I do by eye."

When special lighting effects are required, Sobocinski likes to operate them himself. To synchronize the light effects during a car scene which was shot with front projection, he requested an additional copy of the front projection plate. He was able to view this footage on a flat-bed editing console while shooting on the set. The footage was cued to give him enough reaction time to operate the effect-dimmers programmed for the appropriate lighting effects, when, for example, the car was coming under a bridge, or driving under a street lamp.

Sobocinski considers understanding the other visual arts to be a necessity for cinematographers. "I strongly feel that our profession is quite close to that of painters. They use canvas, brushes and paints, while we are using photography. We are very fortunate in our film education in Poland, that our State Film Academy gives people quite a broad training, which includes courses in the history of art, history of theater and history of literature. Painting, still photography and a theoretical knowledge of aesthetics were the crucial components in my development as cinematographer. My visual thinking has its roots in realism, but I can see how new visual experiments, such as music video, can influence our way of using light and color. At present it is kind of a fad, but it could develop into an influential style. It creates an enormous freedom to experiment with jump-cuts, with clashing colors, and with conflicting images which do not connect visually. All these create a new style in filmmaking."

Sobocinski acknowledges that his earlier music career has a lot to do with his visual sensitivity. "I take from music the sense of colors and of space. When I listen to music with my eyes closed, that is how I perceive music – as colors and space. It also has a lot to do

with the sense of rhythm, both inside the frame and in the editing process."

Visiting California gave Sobocinski, an avid viewer of American films, a sense of *déjà vu*. He always viewed American movies as representing a different world, with more space and more sun than one finds in films originating in Northern Europe. "Europe is more densely built up, grayer, more overcast. The European climate creates a certain type of light, which has many variations over the continent. You can see it in various painting traditions: Dutch, French, English paintings; they all differ in their representation of light."

Shooting *Frantic* in Paris combined for Sobocinski many elements of both worlds; an American production, directed by an ex-patriate Polish director, with a story situated in Paris. One of the most enjoyable memories of this international endeavor was the experience of working with Harrison Ford. "It's the first time in my life, that I have experienced such a level of satisfaction, working with an actor so totally committed to the film. Extremely disciplined, punctual, communicative, Harrison was interested in all the aspects of production. I never knew an actor who would show so much willingness to help on the set. I owe him a lot. Working with Polanski requires full concentration. Sometimes, after twelve hours of shooting I felt quite drained of energy. Harrison understood it well. At the end of a day, when the last take was in the can, we would give each other a 'high five,' like basketball players after a game, before going to have a beer in the neighborhood bistro." △

Kris Malkiewicz, after working in the Polish and Canadian film industries and directing documentary films for Irish Television in Dublin, taught film at the Polytechnic in London. Malkiewicz joined CalArts in 1968 during its formative stage. He teaches cinematography. He is the author of Cinematography, *a widely used film making textbook. His book* Film Lighting, *was published in 1986.*

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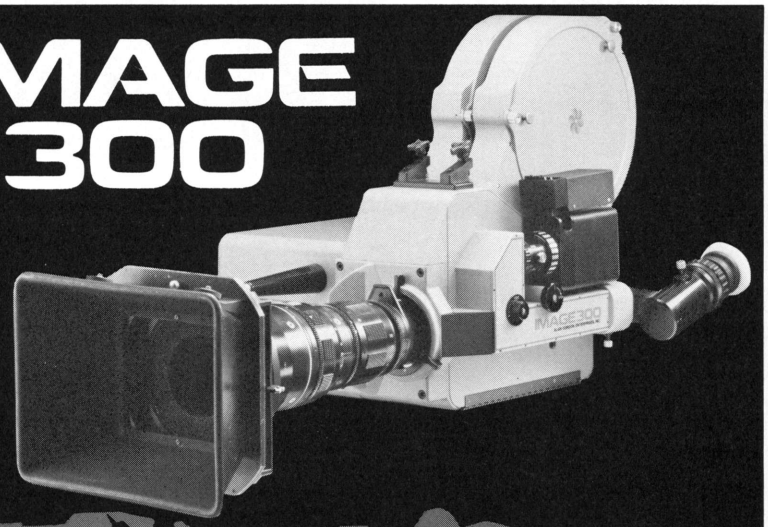

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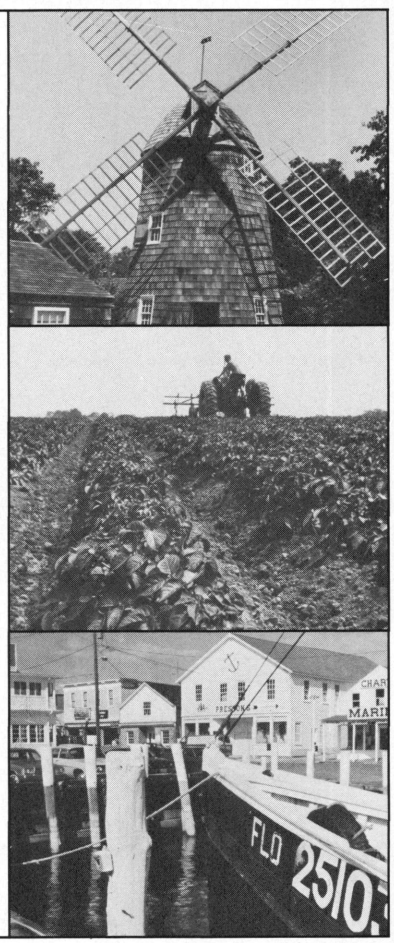

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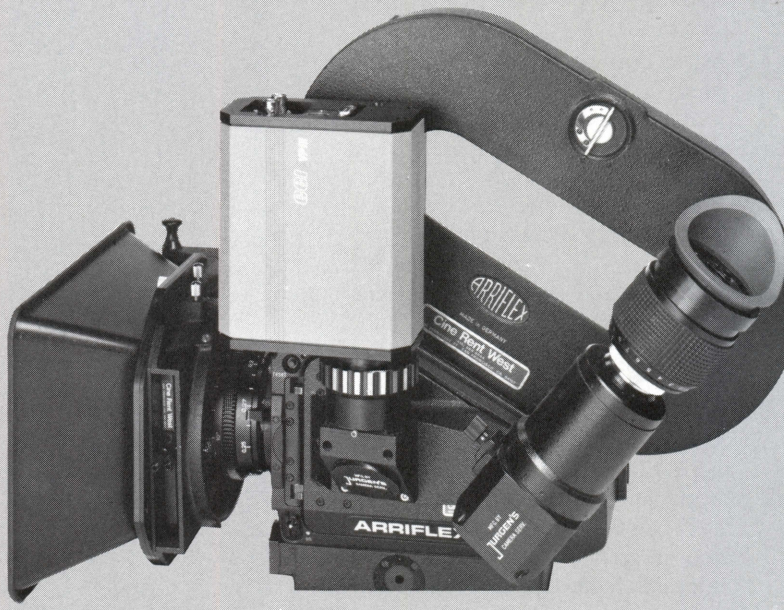

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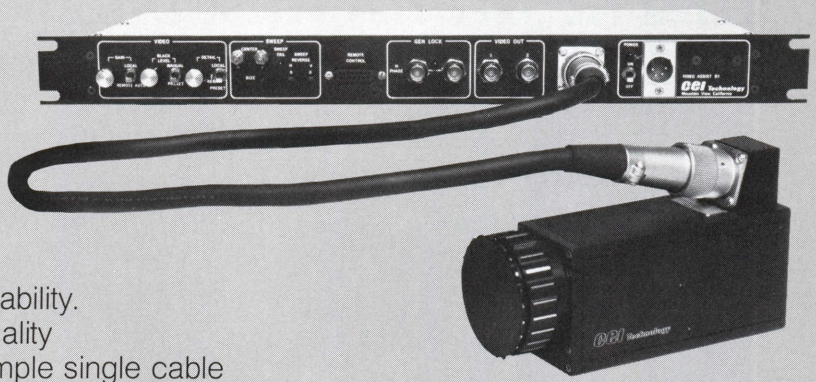

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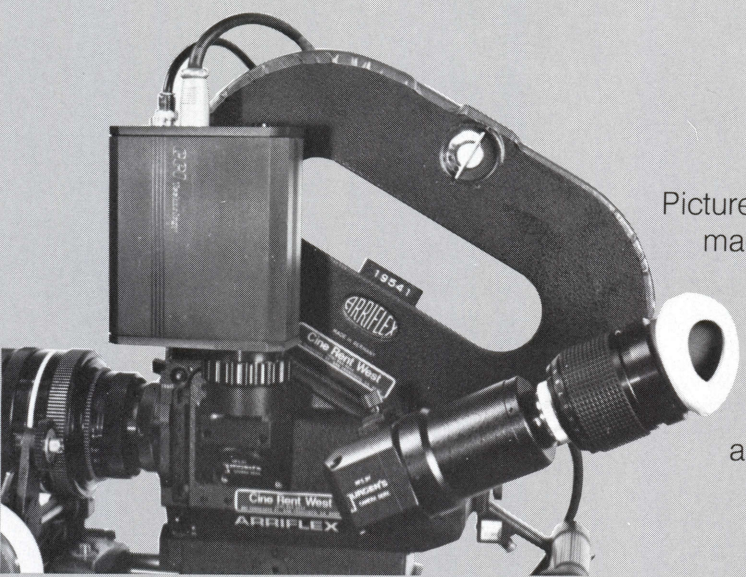

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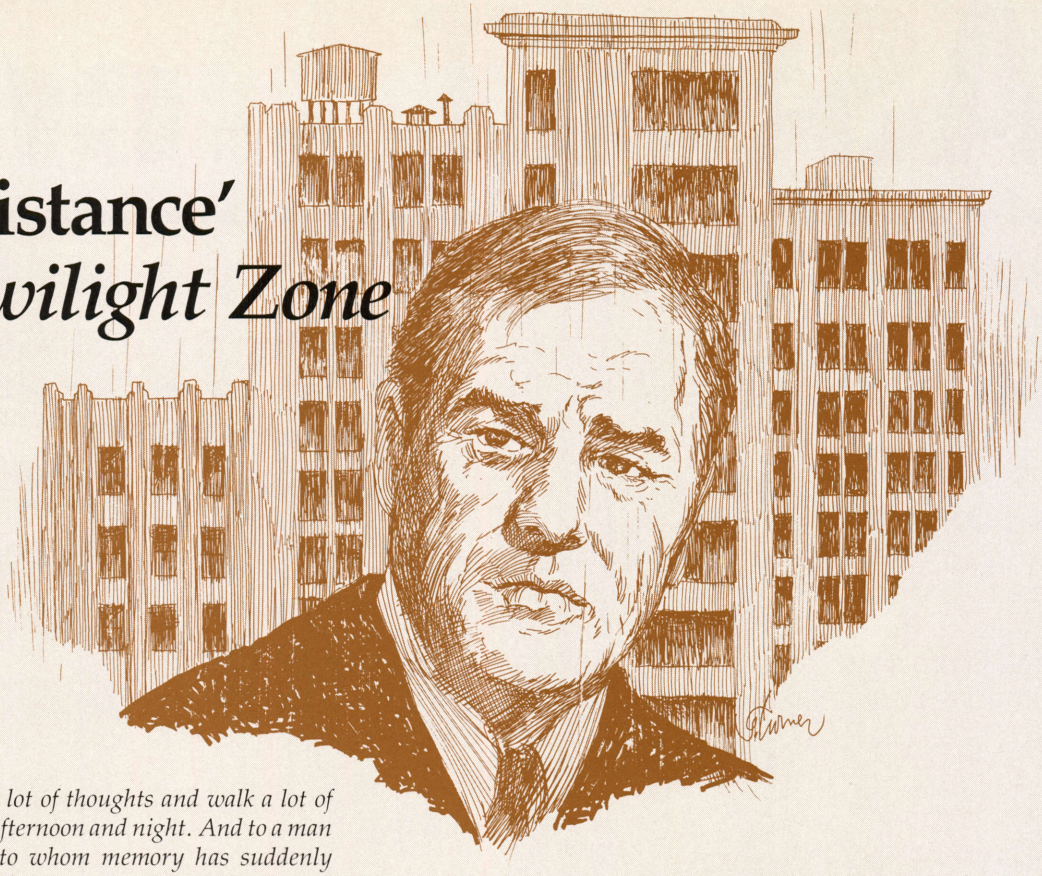
'Walking Distance' From *The Twilight Zone*



By Paul Mandell

"A man can think a lot of thoughts and walk a lot of pavements between afternoon and night. And to a man like Martin Sloan, to whom memory has suddenly become reality, a resolve can come just as clearly and inexorably as stars in the summer night. Martin Sloan is now back in time. And his resolve is to put in a claim. To the past."

"There's nothing quite as good as summer and being a kid," Martin Sloan smiled in the hot July sun of Homewood, USA. He hadn't been back in twenty-five years. The calliope, the merry-go-round, the cotton candy, the park. Bittersweet sounds, scents, images. Nothing quite as good, ever. And nothing had changed. This wasn't just a Sunday drive for Martin Sloan. Perhaps he didn't know it at the time, but it was an exodus. Somewhere up the road, he was looking for sanity. And somewhere up the road, he found something else.

It's been three decades since he made that journey, but the experience still tingles the flesh and waters the eye. This was "Walking Distance," Episode Five of Rod Serling's *The Twilight Zone*. Originally aired on October 30, 1959, it was the most personal story Serling ever wrote, and easily the most sensitive dramatic fantasy in the history of television. The yearning to recapture one's youth is an inescapable part of the human condition, and to discover, in the end, that the past is irrevocably behind you can be heartbreaking and sobering. With mesmerizing performances by Gig Young and Frank Overton, Serling played out this theme of ice cream and irony, of band concerts and broken dreams, and allowed us to take a better look at ourselves in the process. Devoid of the gimmickry that pervaded other episodes, "Walking Distance" stands alone in its simplicity and maturity. It captured the essence of Serling's poignant pen. Moreover, it's a fine example of how inventive cinematography and inspired direction could propel a half-hour teleplay forward – a rarity in the "golden days" of harried, grind-'em-out production schedules.

That the show was made at all is something of a miracle. Despite its brilliant creative forces, *The Twilight Zone* was a rough sell in 1959. In a medium already condemned by Newton Minnow as "a vast wasteland," about the only stylish programs that year were the cool *Peter Gunn*, the offbeat *Dobie Gillis*, the dapper *Have Gun Will Travel*, and the gritty-*noir The Untouchables*. Westerns and cop shows were easily embraced by the suits at CBS; a fantasy think-piece was a different number. John Newland had no problem hawking *One Step Beyond* on ABC, under the banner of *Alcoa Presents*, using a "believe it or not" premise as a gimmick. But Rod Serling, a biting, beady-eyed genius, was aiming for something more literate. Convincing a major network to thrust mature audiences into "the dimension of imagination" on a weekly basis became an ordeal. With an Emmy for *Patterns*, and another for *Requiem for a Heavyweight* (broadcast live on *Playhouse 90* in 1956), Serling's credentials were not in

question, but a Steven Spielberg he was not. There seemed to be no precedence for the kind of show he wanted.

Actually, there was. On November 24, 1958, "The Time Element" was aired on *Desilu Playhouse*. It was a script that producer Bert Granet had bought from Serling in order to add prestige to a typically pedestrian series. Directed by Allen Reisner, with bread & butter photography by Nick Musuraca, ASC, (no resemblance to his magnificent lensing of Val Lewton's *Cat People* and *The Seventh Victim*), "The Time Element" starred William Bendix as a man plagued by what would become a staple of Serling's writing – a detailed, recurrent nightmare. He dreams that he is in Honolulu on the day before the siege at Pearl Harbor. His psychiatrist (Martin Balsam) writes him off as a victim of a overworked imagination. When Bendix falls asleep on the couch, his dream picks up on December 7, 1941. He tries in vain to warn the Army of the impending holocaust. A crumbling room seals his fate.

Alone in his office, the doctor raises his head with a start. Something seems out of kilter. Entering a bar, he orders a drink and sees a photograph of Bendix on the wall. The face looks vaguely familiar. "Who's the guy in the picture?" he asks. "Oh, that's Pete Jensen," cracks the bartender. "He used to tend bar here. He's dead. He was killed at Pearl Harbor."

"The Time Element's" ambiguous ending so rattled the sponsor, host Desi Arnaz was forced to tag the show with a "rational explanation." Viewer mail was voluminous, and Serling had gotten what he wanted – a thinking audience. As far as CBS was concerned, Serling was in. The seed of *The Twilight Zone* had germinated.

In the spring of 1959, network boss William Dozier assigned actor-turned-corporate exec William Self to oversee the *Twilight Zone* pilot. For this, Serling wrote a script sarcastically called "The Happy Place," about a futuristic society in which senior citizens are routed to camps and ultimately eliminated.

Serling liked "The Happy Place"; Dozier and Self were appalled. Rather than create a situation, he promptly returned to his typewriter and banged out "Where Is Everybody?," a gripping yarn about an amnesiac who inexplicably finds himself in a town rife with working appliances but completely devoid of people. At the point of mental breakdown, a voice booms over a speaker to retrieve him. The loner turns out to be a fledgling astronaut who had been locked in an isolation chamber five-feet square for two and a half weeks.

Reality? A simulated moon flight devised by less-than-compassionate Air Force personnel. The town? A hallucination, dredged up in his solitude. "Up there," wrote Serling, "up there in the vastness of space, in the void that is sky, up there is an enemy known as isolation. It sits there in the stars waiting, waiting with the patience of eons, forever waiting, in the Twilight Zone."

To hammer the pilot into existence, Dozier

Frame enlargement

Even the mirrors have meaning when Martin Sloan revisits Homewood.

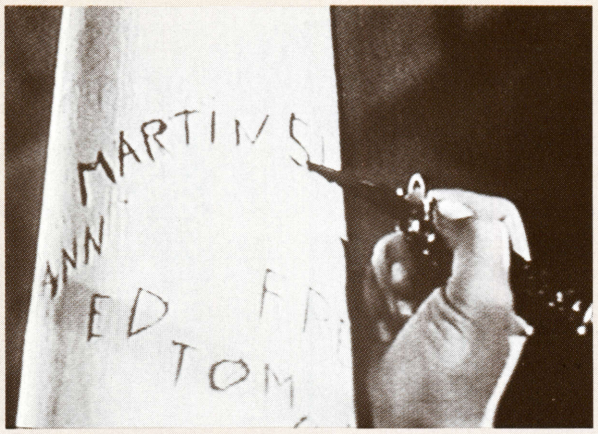
and Self assembled the best production talent available. Robert Stevens was hired to direct. A veteran of *Playhouse 90* and forty-plus episodes of *Alfred Hitchcock Presents*, Stevens was known for his offbeat camera setups and moody melodramas. He did the second *Hitchcock* show with Cloris Leachman and George MacCready, which he remembers well. "I did a fireplace shot, with the camera behind the flames. Even Hitch took exception to this, but he finally gave in."

Stevens won an Emmy for "The Glass Eye" on *Hitchcock Presents*. He was directing an episode of *Climax* starring Gig Young and Elizabeth Montgomery when Dozier called him to do "Where is Everybody?"

Manning the camera was Joseph LaShelle, ASC, whose credits included the mystical *Laura*, the mood-drenched *Hangover Square*, and *The Naked and the Dead*. Earl Holliman deftly played the amnesiac. Serling narrated his own coda (an eleventh hour decision, when Westbrook Van Voorhis sounded too pompous and Orson Welles proved too expensive), and executive-produced under the banner of Cayuga Productions (after Cayuga Lake, the family's vacation spot in upstate New York.)

Another important consideration was the music, and the genius behind that was Bernard Herrmann. The composer of *Hangover Square*, *Citizen Kane*, *The Day the Earth Stood Still*, and the Alfred Hitchcock/Ray Harryhausen films, had been writing incidental cues for the CBS library (used copiously in *Have Gun, Will Travel*), when Lud Gluskin, the network's music director, prevailed upon him to score the *Twilight Zone* pilot. The situation was serendipitous, since Herrmann had already scored a number of pictures photographed by LaShelle. Haunting winds, tumultuous brass, and an ethereal vibraphone – all part of the Herrmann signature – enhanced the episode immeasurably.

In addition, Herrman was asked to write the theme behind the opening metaphysical artwork and closing credits. For this he composed a mesmerizing, kaleidoscopic passage for harp, strings, clarinets and flute which practically defies description, plus an alternate theme which was never used. (Sadly, Herrmann's piece was scrapped in 1960 for Marius Constant's guitar-and-bongo rhythm, now a painful cliché.)



A boy carves a familiar name on a tree.

Frame enlargement

"Where is Everybody?" was filmed at Universal. It hit the airways on Friday night, October 2, 1959, to the delight and awe of unsuspecting viewers. Television was never the same afterwards.

With the pilot sold and 26 episodes ordered up, William Self handed supervision over to Buck Houghton, a no-nonsense former MGM story editor with solid television experience. (*Meet McGraw, Wire Service,* and *Yancy Derringer* were some of his shows.) Houghton worked closely with Serling and shaped the series with laser-beam skill.

His first move was to rent studio space at MGM and hire a new production team. Among its vital constituents was cinematographer George T. Clemens, ASC, a self-proclaimed relative of Mark Twain, who became a member of the ASC in 1933, and whose credits as an operator read like a film history book: the early DeMille productions, *Blood and Sand, Dr. Jekyll & Mr. Hyde, The Great Dictator, High Noon.* Clemens helped define a new look for television cinematography and, along with Serling, won an Emmy for *The Twilight Zone* in 1961.

Though Serling had given "Where Is Everybody?" his best shot, he wasn't in love with it. Despite its spooky simplicity and the inspired Herrmann score, the ending seemed hokey, and James Gregory's hammy performance as an Air Force general bordered on camp. "Rod said he didn't want any explanation at the end whatsoever," Stevens explained. "He wanted to leave it in the Twilight Zone! I thought the reality ending worked well." Most people would agree, but the follow-up script had to be different. Serling yearned for something richer and more intimate.

The result was "Walking Distance," a bittersweet fantasy that brought him back to his childhood in Binghampton, New York. "My major hang-up is nostalgia," Serling once said. "I hunger to go back to knickers and nickel ice cream cones. One time, I went walking in a recreational park in my home town *called* 'Recreation Park'. There's a merry-go-round in it which I spent one given night staring at." Later, when *The Twilight Zone* was sold, he strolled through a standing set at MGM and was hit by the similarity to his home town. "It struck me that all of us have a deep feeling to go back – as we remember it. It was from this simple incident that I wove the story."

Despite its lyricism, the idea of "Walking Distance" courted disaster in the mind of boss William Dozier, who took Serling to task for its lack of credibility. "Where Is Everybody?," he figured, could happen. A man locked in a box *could* hallucinate. But time travel was impossible. Dozier was a very able executive, but he challenged the writer's sensibilities. If anything, "Walking Distance" was a crucial show from the standpoint of management feeling out the strength of Serling's convictions.

The script was sitting on Dozier's desk after the pilot had been shot. His critique was rather coarse and unfeeling – he feared that audiences wouldn't buy it. Serling and Houghton spent hours in a smoke-filled room with Dozier, defining the show's *outré* framework.

According to Buck Houghton, "Bill took the stand that nobody's going to understand this. And Rod said, 'Look: we're asking audiences to suspend their disbelief for half an hour and enjoy themselves. People are going to walk out of a door in the twentieth century and walk into the eighteenth century. That's what *The Twilight Zone* is all about.'

"Many times, I myself told Rod Serling, 'This won't work.' When he stuck with it, I knew I was wrong. If he had weakened, then I'd have known I was right and it was a weakly-held position. That was what Bill Dozier was doing. He was going to challenge Rod. Quite often executives will do that. I've done it. But if someone is challenged, and he sticks with it and proves that he thought it out, I let him have his hand."

Dozier relented. From then on he was totally supportive and never interfered. "Walking Distance", he would later admit, was the heartbeat of *The Twilight Zone.* His initial concern, though, was a sign of the times.

Once again, Bernard Herrmann would score and Robert Stevens would direct. "Your first challenge when you come on a series is to do as well as you did with the pilot, because the pilot sold," Houghton pointed out. "'Where Is Everybody?' was so well done, I became very interested in the director, whom I didn't know prior to that. It was management, I think, who suggested that we honor Stevens' work with an immediate assignment."

That assignment was "Walking Distance."

Exteriors on MGM's Lot 3, built in 1944 for the Judy Garland vehicle *Meet Me in St. Louis,* became the houses of Homewood. A back lot carousel recalling Hitchcock's *Strangers on a Train* awaited Stevens' set-ups. Despite long hours, there was a heady sort of magic in the air during the shoot. It was a house show, but it was special. Serling knew it. So did the crew.

Gig Young plays Martin Sloan, a weary ad exec who drives upstate to escape the rat race of Madison Avenue, not realizing that the town he grew up in lies just a mile and a half up the road. He *had* to get out of New York City: "One more telephone call or board meeting and I would've jumped out the window." Leaving his sports car at a gas station, he walks

up the road and returns to Homewood.

Time has not touched the malt shop – an ice cream soda with three scoops is still a dime. "You look familiar to me," Martin tells the man behind the fountain. "I have that kind of face," he beams back warmly. How Martin yearns to see Old Man Wilson once again, unaware that the deceased proprietor is resting comfortably in an upstairs chair.

Summer in the park. Hot dogs, cotton candy, kids delirious with joy. Exactly as he remembered it. From a distance, he sees a boy carving his name on a post near the bandstand. The name is his. "Martin Sloan. *You're* Martin Sloan? But of *course* you are. That's the way I looked!" He chases the boy and loses him. Coincidence, he figures. Gingerly, he approaches the porch of his old house and rings the bell. Through the screen he sees his parents, who write him off as a lunatic. "Mom, Dad. You're both here. How could *you* be here?" The door is slammed in his face.

Martin beats the pavement at night. Logic no longer has substance. Wandering into his backyard, he stumbles on his catcher's mitt. From the shadows emerges his father. "Back again, huh?"

"I had to, Pop. This is *my glove.* You gave it to me on my eleventh birthday. And the baseball autographed by Lou Gehrig... I belong here. Understand that? I *belong* here!"

The father is sympathetic. "Look, you're probably sick. You're having delusions. I don't want to hurt you. I don't want you to get into trouble. But if you hang around here – there may *be* trouble."

The bewildered mother appears on the porch. Martin runs to her, teary-eyed. "Mom, *look* at me! You have a son named Martin, haven't you? He goes to Emerson Public School? The month of August he spends on his aunt's farm near Buffalo? A couple of summers you've gone to Saratoga Lake. Rented a cottage there. I once had a sister. She died when I was a year old..." From his vest pocket he produces his wallet. "My cards! They'll tell you who I am. Go on, look at them, *Look at them!*"

Hysterical, she slaps his face. The moment is devastating, maternal rejection being Everyman's nightmare.

The slap still stinging, Martin hears the distant sound of a calliope. My God – to catch young Martin Sloan and *talk* to him, to tell him how precious time is. In desperation, he literally chases himself on the carousel. The boy falls, his leg mangled by the machinery. Martin the elder howls in pain. Ironically, inevitably, he has caused his own disability.

The carousel stops and the children file into the night, ephemeral ghosts of Sloan's past. The boy is carried off. Martin sobs against a leering wooden horse.

"I only wanted to tell you that this is a wonderful time of life for you. *Don't let any of it go by without enjoying it.* That's all, Martin. That's all I wanted to tell you. God help me..."

The father slinks in from the shadows and tells him that the boy will survive. "Doc says he'll limp

Photo courtesy of Carol Serling

Gig Young as the astonished Mr. Sloan.

some, but he'll be all right." Having inspected the wallet dropped on the porch, he knows the identity of this tormented man. It *is* his son, but he knows not how or why. In a heart-rending speech exquisitely penned by Serling, Sloan Sr. reaches a woeful resolve:

"Martin. You have to leave here. There's no room, there's no place. Do you understand that?"

"I see that now, Pop, but I don't understand – why not?"

"I guess it's because we only get one chance. Maybe there's only one summer to every customer. That little boy, the one I know – the one who *belongs* here – this is *his* summer, just as it was yours once. *Don't make him share it.*"

Their faces shine like two half-moons in a black void. Pop asks Martin if his time, his place, is so bad. "I thought so, Pop. I've been living in a dead run and I was tired. And one day I knew I had to come back here. I had to get on the merry-go-round and listen to a band concert. I had to stop and breathe, and close my eyes and smell, and listen."

"I guess we all want that," says Sloan the elder. "Maybe when you go back, you'll find there are merry-go-rounds and band concerts where you are... You've been looking behind you, Martin. Try looking ahead."

Sobered, Martin bids his father farewell. He had tried to grab his past by the tail, only to disable himself forever. Magically, the carousel revolves on its

Photo courtesy of Carol Serling

The soda fountain hasn't changed a bit.

own. He hops on for the last time and is whisked back to the malt shop.

Gone is the bespectacled fountaineer, the candy bins, the bittersweet remnants of his youth. Rock & rollers dance to a 1959 juke box. "Get that [limp] during the war?" asks the high school soda jerk. "No," Martin winces. "Got it falling off a merry-go-round as a kid. Here. Kind of a freak thing..." "Oh, merry-go-round," the teenager beams. "Hey, *I* remember. They tore that down a few years ago. Condemned it."

The details are vague now. Was Homewood Revisited a delusion, or did it happen? Did he really go back in time, or was it all a fantasy hatched in his mind before he had even *reached* the town? He's not quite sure. He can't get a bead on it.

"A little late, I guess." "Huh?" asks Martin. "A little late for *you*, I mean." "Yeah," he laments. "Very late for me."

Sloan returns to his car, his limp painfully evident, and gazes at the Homewood road sign for the last time. With a wistful smile, he starts the engine. A bit wiser, perhaps. A bit more down to earth. He departs forever in a cloud of dust.

The emotional impact of Rod Serling's "Walking Distance" is as powerful today as it was in October 1959. To a certain extent, the story was autobiographical. His longing to reconnect with his father, who (like Serling) died prematurely of a heart attack, was intense. "Going back was something he really would have liked to have done," Anne Serling affirmed. "He was very close to his father. He always used to say to me, 'I wish you had known your grandfather.' "

His brother Robert put a lucid perspective on the show. "I think where Rod got the great love for the small town was in the Army, when he was overseas. It was the 'I'm dreaming of a white Christmas' syndrome. Everything he had taken for granted as a child had suddenly become preciously dear to him. He thought he'd never see it again. This was true, too, when he got into the hectic world of television. Yellow Springs and Antioch [where he attended and taught school] were the same kind of small village-ivory tower existence, where everything was peaceful. The [Homewood] thing ran through much of his writing."

Some of the shoot flowed directly off Serling's typewriter. "I thought it would be terribly interesting to see the mother and father through the screen door," he said, "because they were in a sense ethereal. So I wrote, 'Shoot through the mother and father, almost as if he were seeing ghosts.' This was the writer suggesting something to the director that was visual." Yet for all the story's passion, he griped about its illogic. "The problem was, I was too smart for myself. I gave the man such incredible trauma, and yet suggested that as of the moment he lives through this trauma, he will nonetheless function properly and in a totally rational way. And that's not possible."

The casting was right on the money. A more convincing Martin Sloan than Gig Young is difficult to imagine, and we will dismiss the fact – for the sake of this piece – that Young took his own life two decades later. He portrays Sloan not as a wimp crying in his beer over a squandered life, but rather as a lost soul whose secret yearning to grab the brass ring again has come to the fore. Young knew how to register a "thinking man's" despair; every close-up, every turn of his head is letter perfect.

Supporting players are credible and honest, right down to the smallest of bits. Byron Foulger, the familiar lab assistant/squeamish bank clerk of countless B movies, made his Homewood fountaineer extremely warm and likable. Moonfaced Frank Overton (whom Robert Stevens had directed in Steve McQueen's first picture, *Never Love a Stranger)* invested the father role with more compassion and sincerity than Serling had hoped for. The gooseflesh encounter between Young and Overton in the blackness of the night is so perfectly played out that most other TV father/son exchanges seem like sappy contrivances by comparison. Experiencing their interplay is like going to church. Watch Overton's facial movements and eye tremors as he tells Martin to go back, then wonder how his performance – and especially Young's – could have been ignored for the Emmys of 1960.

"Actors responded to Rod," Buck Houghton attests. "I got actors who had never worked in the medium. I used to get 'Gee thanks, Buck, but I don't do television.' Then they'd read Rod's stuff and say 'I've got to do that! Lead me to it!' On account of that, we got performances that were in their very best path.

"Gig Young took the show seriously. He was a thorough professional. You never saw him suffering, like James Daly in 'A Stop at Willoughby'. Daly's character was eaten away, suffocated by bear cats and a clawing wife. Gig's character was painted more wistfully. I can't take credit for the casting, other than having given the stamp of approval. Millie Gusse was in charge of that. My impression of her was that she met every train and plane that arrived in Los Angeles," Houghton said.

Director Robert Stevens got tremendous mileage out of a relatively simple teleplay. With George Clemens at his side, eccentric lighting effects and camera positions were carefully thought out. Stevens reprised the pilot's use of oblique angles to suggest an excursion into unreality with subtlety and logic. (The name of Ralph Nelson is inscribed on the gas station shingle, a sly nod to Serling's production manager.) To initiate Martin's trek down the road, the camera dollies into the mirror of a cigarette machine for a "through the looking glass" effect. A beat later, when Gig Young enters the malt shop, a crane-mounted camera pulls away from his reflection in a wall mirror, closing the circle.

"I have a thing about mirrors," Stevens admits. "When Earl Holliman crashes into the mirror in 'Where Is Everybody?', people gasp." In the malt shop, however, the effect is entirely subliminal. Even when the pull-out occurs, the trick is absorbed by the narrative. For fifties television, these visual considerations were quite extraordinary.

The lighting scheme made "Walking Distance" a visual stunner. Shooting at night on the MGM back lot, Clemens followed the director's setups faithfully. Stark sidelighting is used on Overton and Young. By obscuring half their faces, a ghostly ambience was maintained throughout. Obviously, the way to light actors in shadow is to do it minimally. But in this case, dramatic emphasis was put on the lighting to exact visually the emotional values suggested by the story. Father and son are complements. Each is "one half" the other; each exists in different hemispheres, brought together in a fantastical situation. To model them further, backlight was used to create a subtle aura around their hair.

A remarkable shot follows the mother's slap. Young hears the calliope, turns his head slowly, and looks searchingly into the night. To capture the tragic portrait, Clemens made an uncanny use of backlight and subtle fills on Young's face. His flesh seems to glisten; the effect is hypnotic. If one scene could be singled out as the essence of "Walking Distance", it is this.

The climactic chase is a director/cameraman's *tour de force*. Stevens tilts his camera on the carousel for the duration of the sequence, each shot requiring a separate setup. "I was doing tilt shots on the *Hitchcock* shows and started doing them for *The Twilight Zone*," Stevens explained. "It's to heighten whatever the moment is, I felt, to exaggerate the fantasy and the craziness." For one brief cut, he went so far as to shoot the merry-go-round downward from a tortured crane position. Finally, all light diminishes on the phantom children as they trail off, leaving Martin's face illuminated in sorrow. A follow spot is used as he recedes. Only when the father reappears does the camera angle return to normalcy. It's a superb piece of theater, and more haunting on each viewing.

Photo courtesy of Carol Serling

Byron Foulger makes a three-scoop soda for a dime.

"I did that on Broadway," the director said. "It works well in suspending reality. A lot of what was done on 'Walking Distance' came intuitively as it went along, without intellectualizing. That happens when you're on the right emotional beam."

Clemens remembered the carousel sequence. "The setups were cumbersome, but we were well acquainted on how to handle it. Fortunately I had two top-notch operators, Jack Swain and Chuck Wheeler. I hadn't known Jack before, but I insisted on bringing Chuck to MGM.

"This was the first opportunity I had to put all the lights on dimmers, with a manual control unit that went back to the generator. The whole set was on dimmers, except for one hot line I had for the light on Gig's face. I had always worked with lighting effects, but this was the first time I was able to remote-control them. All of the overhead lighting was on an MGM dimmer. That was a great godsend to me."

The presence of Wheeler and Swain allowed Clemens to have two cameras going throughout the show. Many of the reverses of Gig Young and Frank Overton were shot simultaneously.

"Robert Stevens was very knowledgeable about cameras," he added. "He was pushed, and I was kicked in the ass a lot by Buck and CBS to get things going. But Rod was right behind me. He told me to do

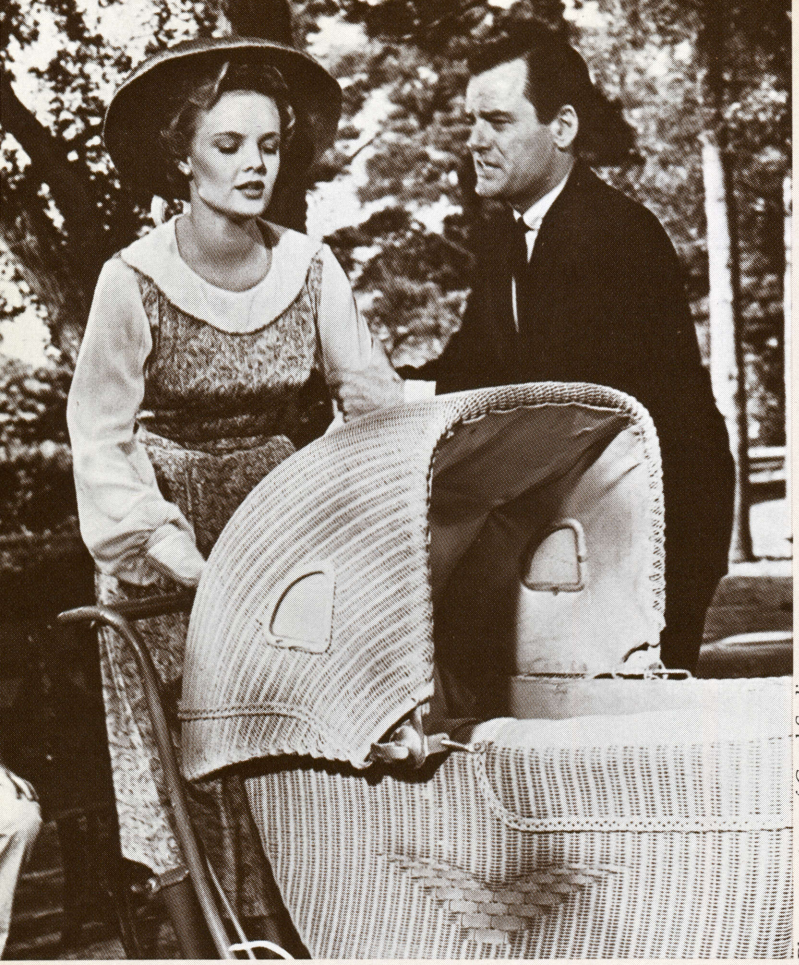
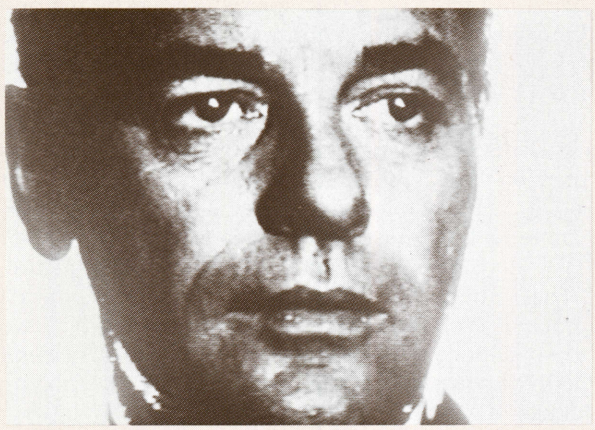


Photo courtesy of Carol Serling



Frame enlargement

Above: ***Nan Peterson shares the local opinion that Sloan is insane.*** **Right:** ***A shattered Sloan hears the distant calliope.***

anything that was right. *Nobody* was better to work with than Rod. He was a guy you could go to and lay your problems on, and he'd solve them."

None of it came easy. The first-season *Twilight Zones* were generally shot in three days on $46,000 budgets. Rarely did they go into a fourth day. If "Walking Distance" looked good, it was largely due to Robert Stevens' penchant for detail and excellence all across the board. Inevitably, the usual producer-director squabbles erupted. Stevens knew what he wanted, but it took long, hard hours. Night shots were expensive, and the air was cold. Clemens had his own camera crane for the malt shop interior, but a larger one had to be rented for the carousel downshot. Many takes were done, and redone.

Consequently, "Walking Distance" took a week to shoot. Buck Houghton found himself in a bind with CBS.

Retired from movies and television, Stevens recalled the situation from his residence on the upper East side of New York. "I was slow, but not deliberately. I always did many takes. On the Hitchcock shows, Hitch told producer Joan Harrison to leave me alone. So I had my way with Hitch. *The Twilight Zone* was different. My beef with the production company was that they tried to do it in such a way that we'd lose quality. I had to argue with Buck about it. I said, 'If you had that quality that you are trying *not* to have, you wouldn't have had a pilot to begin with.' I think we shot three-quarters of a day [on the pilot] before they realized that there was no film in the camera! But we got through it all, and everyone was pleased. I didn't want to do another show unless I could do one that I thought I could do as well."

Houghton, still very active as a producer, offered his viewpoint. " 'Walking Distance' went way over budget, which was bad for an early show. And it was bad for me, because I wasn't supposed to do that. Bob fought for the quality he wanted, but being the producer, it was the same old contest of making a compromise between the excellence you have and the money that is laid out before you. Stevens was extravagant, and we had to work well into the night. I would say that it's entirely possible that when we were in a position of making a decision about further direction by Bob, I could very well have said 'I don't know'. It may be that management had said, 'Well, that show is absolutely exquisite, but we can't afford to do this again.' "

As a result, "Walking Distance" was Stevens' swan song to *The Twilight Zone.*

Stevens directed the last *Defenders* episode and several PBS productions, but was never again given an imaginative script. For that reason, he was unable to fan the embers of his most inspired work.

"There was a lot of loving care put into 'Walking Distance'. I still get letters about it. I never realized at the time that it would touch so many people. I wish I could have done more shows for Rod."

Actually, "Walking Distance" owes much to the tradition set down by David O. Selznick's *Portrait of Jennie.* Eban Adams (Joseph Cotton) is a New York artist obsessed by a girl who appears from nowhere and seems to defy the laws of time. In the tumultuous climax, she reappears near a lighthouse during a storm. Like Martin Sloan trying to sieze his youthful self, Adams struggles for her hand to bridge the time gap as the encroaching tides become violent. And like Martin Sloan, he fails to make the connection.

Portrait of Jennie was photographed by Joseph August, ASC, Lee Garmes, ASC and Paul Eagler, ASC, using chiaroscuro lighting throughout, much of which George Clemens seemingly drew on. Soft strains of Debussy, a great influence on Bernard Herrmann's music, were incorporated into Dimitri Tiomkin's score. Herrmann, in fact, was Selznick's first choice for *Jennie,* but the cinematography lagged on for

so long, he was unable to finish the job.

Perhaps it was fate, then, that paved the way for Herrmann to score "Walking Distance". It *was* his most sensitive work. Much of it recalled the fragility of *Jane Eyre* and the glistening harp glissandos of *Journey to the Center of the Earth;* some of it telegraphed the rich sonorities of *Fahrenheit 451,* which he composed in 1966.

A melancholy theme for harp and strings underscores the sights and sounds Martin Sloan once knew – a theme that yearns for the past. It almost sings, "I want to go home, where I belong." The nostalgia of the park inspired Herrmann to dovetail a German lullaby with a Benny Goodman band number, creating an ersatz calliope waltz. When Martin first approaches his old house, dissonant violin harmonics mimic the sound of a squeezebox accordion – a primitive wail buried in the recesses of Everyman's mind. The boy's fall from the carousel is punctuated with rough cellos and dark, unresolved viola chords, similar to what Herrmann would use under the closing shots of *Psycho.* For the scene of Martin gliding past the ghost-like kids, a harp rips the air, violins cry out *"Oh-my-God"* in resignation, and repose into a see-saw of strings resembling chamber music – a lament for all that is untenable. Plaintive murmurs under the final father/son sequence bring to mind the haunting serenity of Grant Williams walking Christ-like toward the basement window at the end of *The Incredible Shrinking Man.* (Herrmann's title music and his score for "Walking Distance" are available on the Varese Saraband records, *The Twilight Zone,* Vols. One and Two.

Buck Houghton agreed."When you have a good rough cut, a musician does a better job than he would with a less distinguished picture. Bernie responded very strongly to things that he thought were good. 'Walking Distance' is a great score."

The years roll by in sinister silence. More quickly, it seems, as each calendar page falls into the basket. To some, memories of those halcyon days beckon like a warm, inviting spectre. And to some, a resolve to bite into that candy apple again can become overwhelming.

Preachlessly, what Serling's teleplay suggests to die-hard sentimentalists is this: If you must, go back to that summer camp you reveled in years ago. Return to the neighborhood where you once built a snowman in the garden. Jump on that carousel in the park. It might only be walking distance. Then leave it behind and realize that there is indeed only one summer to every customer.

"From the start, there was a feeling that this show was something special," Buck Houghton reminisced. "There was a fortunate conspiracy of arts and crafts that came to bear on that picture: the good fortunes of casting, the good fortunes of direction. Gig Young was just superb. The sets were absolutely magnificent for a half-hour show. There were a lot of good vibes coming out of the material as you encountered it, all the way up and down the line. It's a beauty."

If you feel inclined to wax your nostalgia on a

gleaming surface, see *Somewhere in Time, A Trip to Bountiful,* and *Peggy Sue Got Married.* Watch the elusive sled in *Citizen Kane* going up in smoke. Then go back to Homewood on your VCR and tingle to Rod Serling's masterwork, and his epilogue:

"Martin Sloan, age 36, vice president in charge of media. Successful at most things, but not at the one effort that most men try at some time in their lives – trying to go home again. And also, like all men, perhaps there will be an occasion – maybe a summer night sometime – when he'll look up at what he's doing and listen to the distant music of a calliope, and hear the voices and the laughter of the people and the places of his past. And perhaps across his mind there'll flit a little errant wish – that a man might not have to become old – never outgrow the parks and the merry-go-rounds of his youth. And he'll smile then, too, because he'll know it *is* just an errant wish. Some wisp of memory, not too important, really. Some laughing ghost that could cross a man's mind – that are a part of The Twilight Zone."

Walking Distance

Telecast October 30, 1959; *directed by* Robert Stevens; *produced by* Buck Houghton; *executive producer for Cayuga Productions,* Rod Serling; *written by* Rod Serling; *director of photography,* George T. Clemens, ASC; *camera operators,* Charles Wheeler, ASC, and Jack Swain, ASC; *music composed and conducted by* Bernard Herrmann; *music supervision,* Lud Gluskin; *production manager,* Ralph W. Nelson; *art directors,* George W. Davis and William Ferrari; *film editor,* Joseph Gluck, ACE; *assitant director,* Edward Dennault; *set decorators,* Henry Grace and Rudy Butler; *casting,* Mildred Gusse; *sound editors,* Frank Milton and Jean Valentino; *title music,* Bernard Herrmann; *animated title,* UPA

Martin Sloan, Gig Young; *Martin's father,* Frank Overton; *Martin's mother,* Irene Tedrow; *Martin as a boy,* Michael Montgomery; *Charlie,* Byron Foulger; *Soda jerk,* Joseph Corey; *Wilcox boy,* Ronnie Howard; *Mr. Wilson,* Pat O'Malley; *Mr. Wilcox,* Bill Erwin; *teenager,* Buzz Martin; *woman,* Nan Peterson; *gas station attendant,* Sheridan Comerate.

The author extends his thanks to Marc Scott Zicree (author of The Twilight Zone Companion*) for background material; and to Buck Houghton, Robert Stevens, George T. Clemens, ASC, and the Serling family for their input.*
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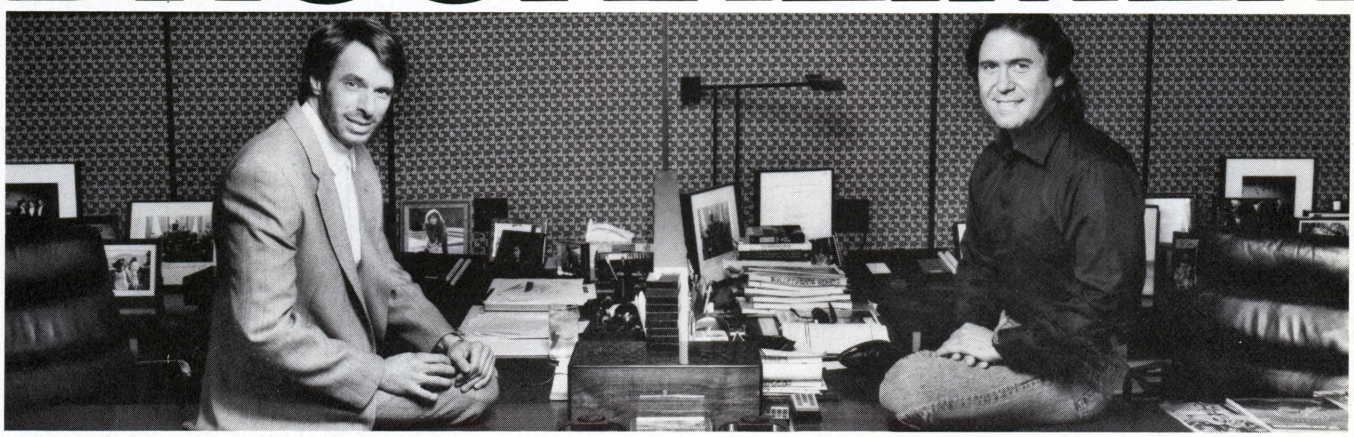
SIMPSON AND BRUCKHEIMER



"We like the elegance of black. Especially in Eastman film."

Producers Don Simpson and Jerry Bruckheimer are behind an amazing string of hit films: "Flashdance," "Top Gun," "Beverly Hills Cop," and "Beverly Hills Cop II."

"Part of what we try to do is combine our two talents to equal five. To create something greater than the sum of its parts. We come from different points of view, but we rarely disagree. We will approach a problem from totally different directions, but come to the same conclusion.

"We both have 'cheeseburger hearts.' We are the sum of the audience in terms of our taste. We go to the movies every weekend because we like to get our boxes of popcorn and watch the movies. We're also popcorn freaks.

"We like to create characters and situations where people are put up against internal and external obstacles and overcome them. So they can function as representatives for the movie audience—so the people in the audience can have their moments of triumph.

"Moviemaking is a team enterprise—it's an all-star team pulling together—but we are involved with every aspect of every project from start to finish, because that's what we enjoy doing.

"And that includes being concerned about the film stock. We choose the film stock and the print stock we use. We insist on Eastman film. What we like is the richness of the color and especially the depth of the blacks. We're both art and architecture buffs, and we notice things like that. We like the elegance of black. You'll see it even in our cars, our clothes, everything we own.

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"Longevity is the reason we insist on 5384 print film. We don't just make films for today. We'd like to put them in a time capsule and go on and on.

"And yes, we do think people will still be going to theaters to see movies in years to come. The theater is that commune, that darkened communal cave—it really harkens back to prehistoric men sitting around their fires, in caves, telling stories. It's what we call 'the magic room.' When you get inside that magic room, you're presented with the opportunity to be transported. And if you've come to see one of our movies, we hope you will be."

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Photos Courtesy CBS Television

Cajun Ambience for *Frank's Place*

by David Heuring

After 15 years of working with videotape, Marvin Rush was a little surprised when Hugh Wilson asked him to photograph his new show. The creators had decided that film was the only medium capable of capturing the rich texture of the Cajun culture and presenting it with the depth and realism they had envisioned.

Rush's lack of film experience was overcome by his broad videotape background, his proven working relationship with Hugh Wilson, and his dedication and infectious enthusiasm. The result has been *Frank's Place*, critically acclaimed and one of the most visually interesting shows on television. Rush's story is a fascinating one, complete with boyhood dreams, happy endings, and a lot of hard work in between. His irrepressible attitude is undoubtedly responsible in part for his success.

"When I was in high school, I hitchhiked to the Rose Parade. I got there early – about two or three in the morning – and I was amazed. CBS had eight million arc lights up and the whole setup was just awesome to me. I thought to myself, 'This is great! This is what I want to do with my life!' I started talking to an operator, who was very friendly and helpful. He

got me into the control room, introduced me to the director, and let me watch the introduction. I couldn't believe what was happening to me. I just kept thinking, 'God, I have to do this!' I had an electronics teacher in high school who told me that I'd never make it unless I knew someone or had a relative in the business. So for three years I did other things and tried to forget about it. Eventually I became a volunteer operator on channel 30 and went on to work for KTLA. I got my dream – I've done the Rose Parade for 10 years now. I can testify to the fact that you don't need to know someone to succeed. If you are passionate enough about what you want, you can get it.

"Everything that I've done has led me to and trained me for the *Frank's Place* job," says Rush. Rush's background includes an amazingly wide variety of experiences, everything from Cal Worthington "My Dog Spot" commercials to *St. Elsewhere.* Working for The Movie Channel's *Behind the Scenes* series, Rush operated the camera for the press kits of *Iceman, Beverly Hills Cop, The River, Pretty in Pink,* and others. Other television credits include *Newhart, Entertainment Tonight, Easy Street,* and *The Tracey Ullman Show.*

"I learned precision from Dick Darley, doing Robinson's commercials. Dick is a perfectionist, and he makes very exacting and beautiful commercials. We would have to draw in with the monitor and hit marks with perfect timing, to within a tenth of a second. I spent three years in sports," he says, "and that was very physical work. It taught me some invaluable lessons, though. I learned to physically operate the camera, to be able to work by instinct. I've stolen and borrowed from everyone I've ever worked with. I've never gotten narrowed into one area, and I never really learned the approved method."

While working for *The Dinah Shore Show,* Rush developed relationships that led to his being hired on the crew of *WKRP in Cincinnati.* "That was a great stroke of luck," says Rush. "I walked onto that set and within an hour, I knew that it was going to be something special, a great experience."

Again, diligence and luck combined to advance Rush's career. "Jim Slater, at CBS Studio Center, gave me access to a Mitchell camera and gearhead, and on my days off from CBS, I would take them home and practice. I knew that if I was ever going to get a film job, I needed to know the equipment. One day another show's operator was sick, and I got my chance. This experience helped me get the *Newhart* job. One thing led to another, and here I am on *Frank's Place.*"

"I don't feel happy unless I've been given a sort of test – if it's not difficult, it's no fun."

"I feel that there's not any one class of work that's better than the others. Those who work in videotape often get less respect, and many times this lack of respect is justified. But there are some people who do great things with video. For example, Bobby Dickinson did a fantastic job lighting *Solid Gold.* I learned a lot from him."

Created by Hugh Wilson and Tim Reid, *Frank's Place* has one of the most distinctive looks on television. Rush discusses the approach:

"From the beginning, we decided that we wanted to shoot a 24 minute movie every week. We knew that we wanted to shoot with film. Film is a dependable tool, and it gives the latitude that videotape doesn't. The resolution curve for film has a gradual dropoff, whereas videotape loses resolution in a knife edge. By nature, film has fewer electronic limitations, and its ability to gather details makes videotape look insignificant. Perhaps someday there'll be no bias against some kinds of equipment, but for the quality look we wanted, film was obviously our preference.

"We asked ourselves, 'what else makes a movie look like a movie?' In television, you generally shoot a master with two or three cameras and then cut it up. Multiple camera makes it very diffi-

Opposite page: *Rush directs attention on the* Frank's Place *set, as star and co-producer Tim Reid (in tie) looks on.* Below: From left to right, in foreground, co-producer and director Hugh Wilson, Robert Trebor, and Reid.

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cult to honor source. Everything is usually lit flat and bright. With film, the camera is generally more fluid. The lighting is richer and faithful to source. With only one camera it's much easier for us to light for believability. It's much more satisfying for me to work with one camera. Also, one camera is easier to fool, which allows us to meet our schedule. We tend to shoot long scenes. In fact, in one recent episode we had a nine minute take. The actors like complete scenes better, and I think they are able to perform better.

"You have to be able to look through the lens and say, not 'that's pretty' or 'that's nice,' but 'that's right.'"

"Bill Fraker set the look of the show with the pilot, and I try to follow that. We don't normally use much floor lighting. I generally like crosslighting from upstage, and I like a lot of latitude on the set, 5 or 6 stops usually. Again, working with film allows this variation and gives us a nice, rich result. I light by eye at first and then check the Cinemeter. It can be difficult at times with a black cast – you have to constantly guard against underexposure.

In the bar, we use a lot of smoke, but only if the situation calls for it. Smoke is not part of my diffusion kit, but it does tend to even things out nicely. In a bar like this one, smoke is part of the natural environment. The exception to these general guidelines comes when we shoot in the kitchen. We wanted the scenes here to be realistic. Kitchens are usually bright and fastpaced, with overhead fluorescents, so we shoot for that look. Working with film allows a wide variation in brightness and contrast, and helps give us that rich look throughout a wide range of situations. We shoot with an Arri BL4 from Clairmont. There has not been one equipment failure that I can think of. The stock is Eastman 5294, and occasionally 5247 for day exteriors. The two are interchangeable for television. I'm not real big on lab details. I like to work at wider apertures. The shallow focus is hell on assistants, but it creates a certain feeling and look. My typical filter package includes a Black Net II, Superfrost, and occasionally others. Filters are a tool, like anything else. Filters don't make good filmmaking. It's more intangible than that."

Technically, Rush likes a challenge in his work. "I've been accused of having a minimum of six difficult shots in everything I do. I happen to like that. The difficult shots are not gratuitous. They are always script or director driven. I don't feel happy unless I've been given a sort of test – if it's not difficult, it's no fun. Fortunately, the people on *Frank's Place* feel the same way. They may not be as vocal about it as I am, but the feeling is there. A set is supposed to be fun – creative satisfaction is fun. I've been on a lot of unhappy sets, and that's no way to work. *Frank's Place* is a happy set."

It seems that a certain attitude is just as responsible for the unique look of *Frank's Place* as equipment and technique. The set is pervaded by a sense of community. Ideas are welcome from any direction, and the crew displays a willingness, even an inclination, to improvise.

"In a sense," says Rush, "I refuse to know what I'm doing. When I step onto the set, I am a completely blank page. I bring no preconceptions into a scene. I am a faithful interpreter of the director's directions. What is important to bring to the set is an inherent sense, an ability to recognize what's right and what's wrong. You cannot even begin to make those decisions beforehand. You have to be able to look through the lens and say not 'that's pretty' or 'that's nice', but 'that's right'. This inherent sense or ability comes from two things: experience and hard work.

"What you have to photograph is just as important as how you photograph it," continues

Rush. "Our art director, Jackie Weber, is great at providing an aged, lived-in look. She came from *St. Elsewhere* and we were glad to get her. She has a talent for making a set into a real place."

As a rule, however, Rush disdains the use of sets. "I prefer the limitations that practical locations impose. I think that stylistically, when you put limitations on yourself, you get something for that. When the camera does something on a set that is 'impossible' in real terms, it subconsciously takes away from the sense of reality."

The *Frank's Place* crew goes to great lengths to get that sense of reality, far beyond the range of normal television. "To create a New Orleans climate, we try for a hot, humid atmosphere," says Rush. "Of course, you can't see humidity on film, but you can give a humid *feeling* to the show. The Superfrost gives halation around the highlights, which helps, and if the actors *act* hot, perspiring, mopping their brows, moving slowly, we can get that sense of climate through."

Despite reaching his early goals, Rush is far from complacent. "Working on *Frank's Place* has been a real growth transition for me, sort of a 'leap of faith'. As far as I'm concerned, that's the best kind of job to get. What I want more than anything is to continue working," he says. "I learn more every day that I work. I need this work like I need to breathe. If there was any advice I would give to aspiring cameramen, it would be this: Breaks eventually come to everyone. It's those who are prepared for them who get ahead. To be passionate about your work is the most important thing. Intelligence and connections are certainly helpful, but true passion cannot be denied. And my advice to those who have passion is this: You'd better be sure that you like what you're striving for, because you'll probably get it." △

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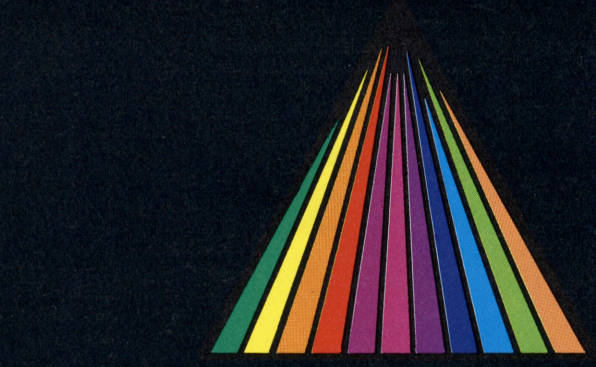

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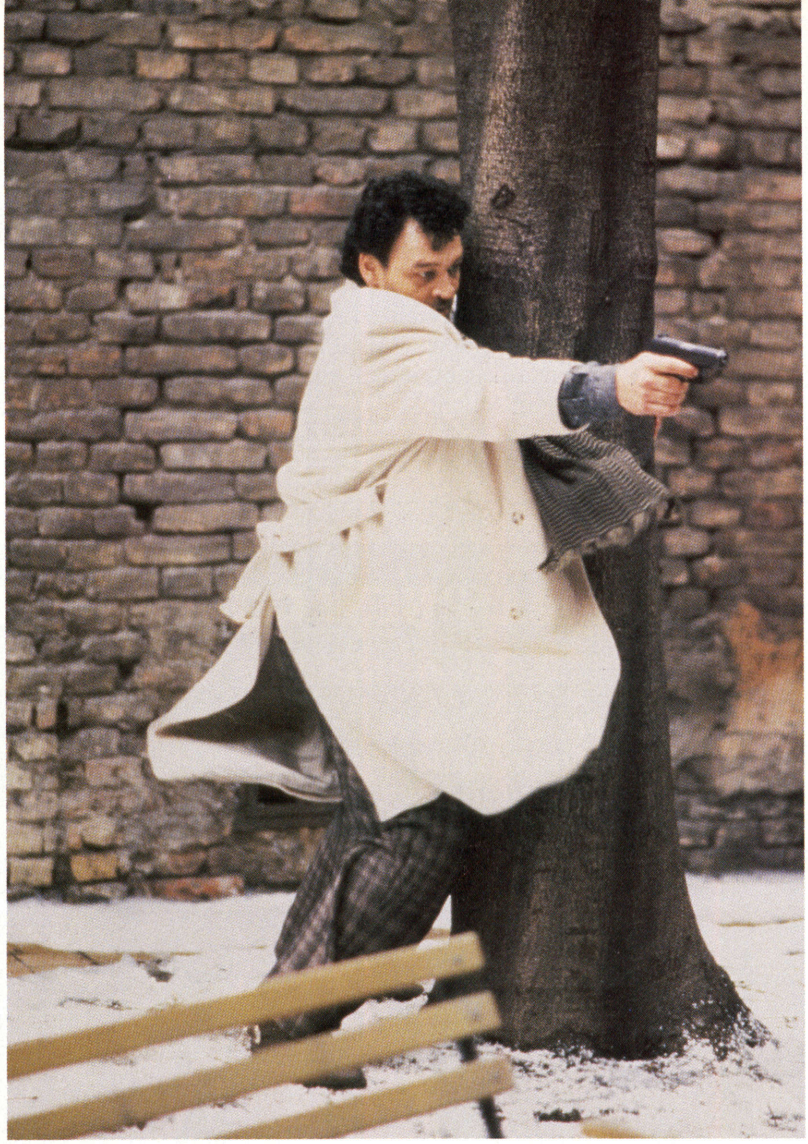


RED HEAT

Cross-Culture Cop Caper

Produced by Walter Hill and Gordon Carroll
Directed by Walter Hill
Matthew Leonetti, ASC, director of photograp

by David Heuring

The last time director Walter Hill and cinematographer Matthew Leonetti, ASC, teamed up, the result was the memorable *Extreme Prejudice*. Their most recent collaboration, on *Red Heat*, involved a spectacular bus chase through the streets of Chicago, such unusual locations as Budapest, Hungary and Schladming, Austria, and the first American feature film shoot in Red Square, Moscow. The film's star, Arnold Schwarzenegger, plays a hard line Moscow cop who comes to Chicago to track down a Russian criminal. James Belushi, in the role of the wisecracking Windy City cop, becomes Schwarzenegger's American partner in crimefighting.

Director, co-writer and co-producer Walter Hill is well known for his stylish action adventure films. He was involved to varying degrees in the making of *48 Hrs.*, *Alien*, *Aliens*, and many others. Matthew Leonetti is responsible for the photography in such films as *Jagged Edge*, *Poltergeist*, *Fast Times at Ridgemont High*, *Jumpin' Jack Flash*, and *Breaking Away*.

Cinematically, *Red Heat* presented the filmmakers with a challenging variety of styles, from a hard light, foreign look in Moscow to a soft, warm and fluid look for Chicago. Hill recalls his reasons for choosing Leonetti: "*Extreme Prejudice* was filmed mostly in harsh sun exterior locations, not beautiful places like Monument Valley or the Grand Canyon, but very scrubby, sagebrush country, which was essential to the drama. Matt did a very good job of balancing his light, under the most difficult conditions for a DP- going out in the naked sun and trying to make something look good. I was pleased when our schedules allowed us to work together again."

Easily the most spectacular and ambitious scene in the film is the bus chase through downtown Chicago. Most of the five weeks of Chicago night work was connected with this sequence, which culminates in a speeding train punching through the side of one of the buses. In one scene, a bus mows down an entire block of parking meters, and the other comes in and hits a car. In another scene, a bus crashes through a glass enclosed walkway and demolishes a large decorative fountain. "A bus," explains Leonetti, "is a large thing. You don't realize how large they are until you try to light one, or crash one into something, or do a spin-out on a wet street. Most of them were just shells, gutted and reinforced with steel, but they still

Photos by Bruce McBroom

Danko (Arnold Schwarzenegger, left) shoots it up with his quarry, Rostavili (Ed O'Ross, opposite page).

had a lot of momentum."

Says Hill, "It's not really a 'chase scene' per se, because the characters use the buses as weapons against each other rather than as pursuit vehicles. We wanted it to be quick and dramatic, and to serve its purpose in the plot. It took a lot of careful planning, and some very good stunt driving. You have to be very, very safety conscious, and allow as much practice time as possible, because if you lose a bus while doing a stunt, you don't get it back."

"These buses were 40 feet long to begin with," recalls Leonetti, "and in some of the stunts they're covering whole city blocks in a matter of seconds. This made it impossible to light everything, but we could accent the background a little and count on the stock to help. We were shooting 1.4 to 2, with some of the longer lenses."

Along the sides of the buses, behind a panel running the length of the vehicles, Leonetti mounted low voltage rope lights. Powered by a small Honda generator and controlled with a transformer, these lights could be adjusted to blend with the regular running lights. The lights outlined the buses so they could be picked up by the cameras, and their adjustability prevented the buses from "looking lit."

For some stunts, there were as many as six cameras planted to capture the action. "We used the little stunt cameras to get exciting angles. Many times, we had crash cameras inside the cars, which would spin around on impact. We planted cameras on the ground so that the audience could be frighteningly close to the crash."

Leonetti's stunt camera rigs consist of an Arri II-C camera with a 200 foot mag, encased by a 3/8" steel, 12"x9"x12" housing. The cameras are capable of up to 72 fps, and are compatible with any Nikon still lens, for versatility and ease of replacement. Their small size and unobtrusive black coloring make them easy to hide on a set, or in this case, in cars.

"For the bus-train stunt, the operator, Mike St. Hilare, set up a trick with a mirror. The camera shot into the mirror to capture the reflection of the oncoming train. The train fills the screen until it feels like it's right on top of you," he says. "The whole bus sequence has a great look."

Leonetti improvised his way around another problematic scene in the downtown Chicago location: "Originally, our intention was to shoot the scene in the rain, under the 'el' track. Of course, all of our days were sunny, and when we couldn't wait anymore, we had to create the cloudy effect that we were after. The solution was to partially block out the sun. A 60'x120' plastic tarp was hung from a crane, 140 feet in the air, which darkened the set perfectly." After a total of eight weeks in Chicago, the company returned to Los Angeles to shoot the police station and hotel interiors.

Leonetti was impressed by the new Kodak 5295 stock. He spells out the specifics: "We used the Ultracam, with 5-1 and 10-1 Ultranon lenses. The stock was Kodak 5295 for most of the film, and it came out very nicely. We did a lot of night for night with available light, and the new stock was very helpful for this. We did some tests, shooting 94 and 95 side by side at some theater marquees, on 2 or 1.8. The 95 seemed to dig into the shadows better, and it didn't flare as much on the bright lights. You could read the inscriptions on the marquees, whereas the 94 was pretty well washed out. With 5295, the blacks were blacker, and the colors were nice and saturated. The grain structure was much finer, and it didn't

Above: ***Danko, with Rostavili in tow, is ambushed by his prisoner's disguised gangland cohorts.*** **Right:** ***Danko reaches for the highly sought after locker key.***

gray out when we started to push the film past its limits."

Circumstance dictated that the extent of the filming in Moscow be limited to establishing shots, title shots and end credits. In Budapest, Hungary, the *Red Heat* crew found the eastern European style architecture (and extras) they needed to duplicate Moscow and flesh out these scenes. Approximately 20 key people made the trip from Los Angeles, and the rest of the crew was Hungarian. A bevy of translators, including one for the camera department, facilitated communication on the set during the three weeks of shooting. "The first assistant on B camera was Hungarian, as were all the second assistants," says Leonetti. "We brought a gaffer and key grip from L.A., but the rest of grip and electric were natives. The language barrier was a little tough at first, but if you know your way around making films, you can communicate using seven or eight words. You can do a lot with sign language, and if you're a grip, you quickly learn words like 'diffusion' and 'stand'."

"Everyone got along very well," agrees Hill, "despite variations in approach. Hungarian movies are made on very different principles than Hollywood movies. Hollywood works on the principle that everyone is very well paid, and therefore time is at a premium. If your movie goes over schedule, it's a financial disaster, so there's a kind of pressure that surrounds moviemaking. In Hungary, they don't work on that system. The crews are engaged by the studio and paid a moderate monthly salary—it's a steady job. If a film goes four weeks over, it's no particular problem. So they all do. We were filming in Hungary, but of course, we were playing by American rules, so those differences needed to be worked out. They're not used to working the hours that we are. The idea of working a six day location was not very popular. But I have no complaints about the people. They worked hard and were a lot of fun. I'd be happy to work there again."

Because of the availability of extras with an eastern European look, the production spent about four days shooting on stages in Budapest. Several interiors were constructed, including a sauna bath for the beginning of a fight scene. "The extras worked hard and paid attention well," Leonetti recalls. "The translators were a big help here. For the scenes that take place in Russia, I used hard lights, to give it a little older look. We also tried to not move the camera quite as much in the European scenes, for a wider, more formal look. In the first 15 minutes of the show, after the title sequence, we went for a foreign film feel. In Chicago, of course, we tried to capture the vibrancy, with a more fluid camera and a warmer, softer lighting technique."

The fight scene that began on a stage in Budapest was to end outdoors in the snow. Moscow in winter without snow is unthinkable, of course, but the Hungarian weather refused to cooperate. Leonetti and Hill were forced to

Left: ***Rostavili holds his captors at bay.*** **Below:** ***James Belushi as Schwarzenegger's American partner, Detective Sergeant Art Ridzik.***

take their crew to the Austrian alpine village of Schladming, a location equipped with spectacular natural beauty and plenty of snow.

"The scene involved two men battling in a huge flat field of snow, with trees off in the distance. It was a tough scene to shoot, though, because of the cold and snow. The actors were practically naked, having just come out of a sauna bath. After a minute or two in the snow, they would need twenty minutes in the trailer to warm up. In the upper body shots, we could put booties on their feet, but that only helps a little in three feet of snow and bitter cold. For the fight scenes, we used two cameras at cross angles. This technique assured us of a good shot from behind the actor who was swinging, and also gave us about 80% success from the perpendicular camera," says Leonetti.

Sadly, stunt coordinator Benny Dobbins died during the filming in Schladming, struck by a sudden heart attack. "Benny was a good friend of mine," says Hill, "and a true motion picture man.

We had worked together on six films. He was very well thought of in the business, not only for his ability to run and do stunt work, but for his spirit. He will be missed."

Partly because of the popularity of bodybuilding and weightlifting in eastern European countries, Arnold Schwarzenegger and his films are very well known. Word got around Moscow and Budapest quickly when he was in town, and soon, friendly crowds would gather around the hotel for a glimpse of the Austrian muscleman. Both Leonetti and Hill, however, find Arnold fascinating for other reasons.

"Everyone thinks of him

Top: ***Danko's Russian partner, played by Soviet matinee star Oleg Vidov, tracks Rostavili in the streets of Budapest.***
Center: ***One of the spectacular bus stunts in Chicago. Note the rope lights along the side of the bus.***
Below: ***Note stunt camera in the foreground.***

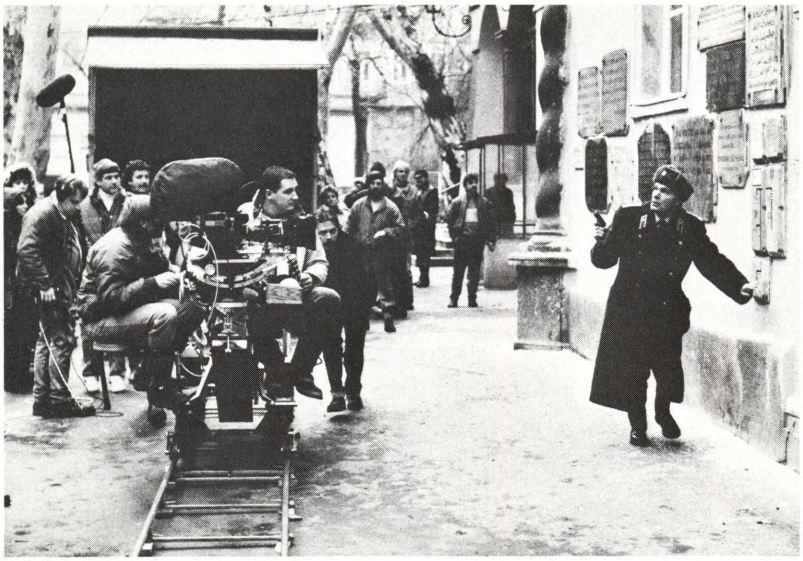


Photo by Jim Zenk

Photo by Jim Zenk

in terms of muscles. The truth is, the most remarkable things about Arnold are his face and his presence. Plenty of bodybuilders have tried to get into movies. Arnold's talent goes beyond his physique, and that's the reason for his success," says Hill.

Leonetti agrees, "Schwarzenegger has such an interesting face. His bone structure is unique. We developed a way of shooting him with nice rim lights from the backside, about three-quarter back. This accents his features and plays up the uncommon facial outline. His role is a little different in this movie. For one thing, he is clothed most of the time, so I didn't have to think about lighting his body as much. His character is more of a real person in this film, and we tried to make him look that way."

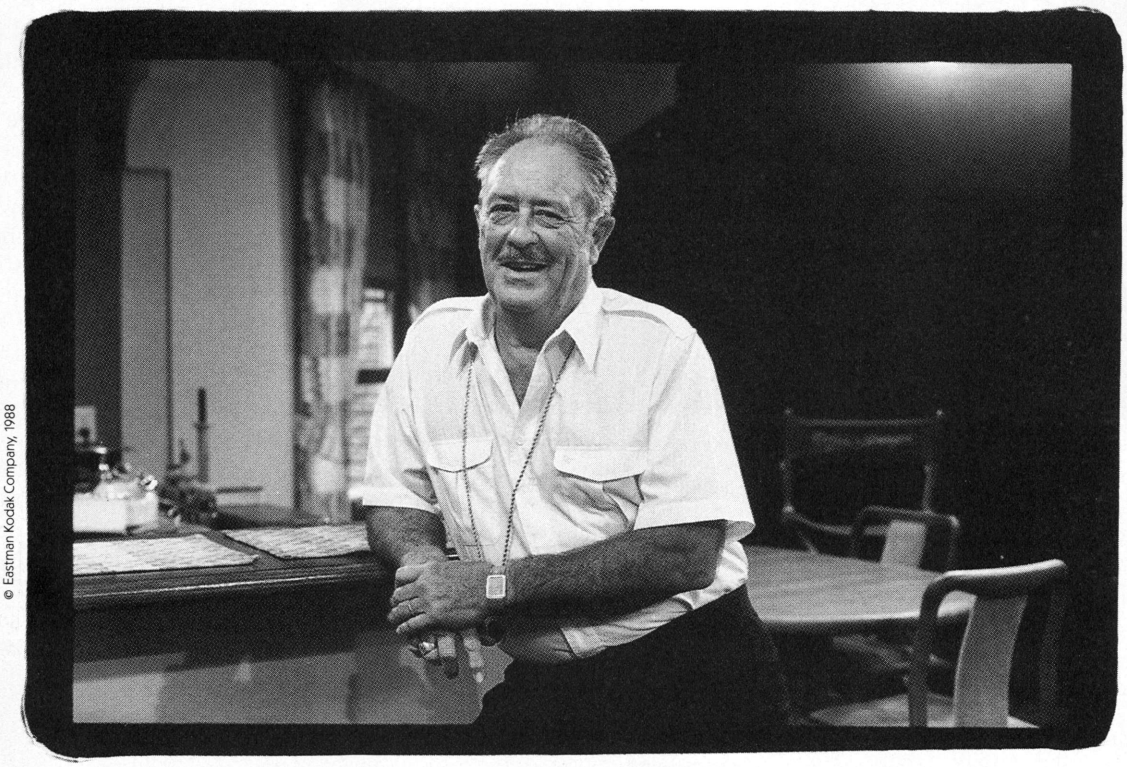
"A bus is a big thing. You don't realize how big they are until you try to light one, or crash one into something, or do a spin-out on a wet street."

Hill picks up on that idea, "I didn't want to make a movie where he takes Volkswagens and throws them over buildings or something. I wanted Arnold to be heroic and larger than life, but in an Eastwood, honorable sense, rather than in a Superman sense. The problem with Arnold is making him credible in the real world. With the characters and story of *Red Heat*, I think with we've achieved that credibility.

"For Arnold's companion," continues Hill, "I wanted an actor who is funny, but not a comedian. James Belushi is the perfect contrast, a very American type. The movie is more of a thriller, not a 'duck out of water' comedy about the contrast in cultures."

Red Heat's groundbreaking shoot in Moscow was scaled down, but was nonetheless an interesting experience for the crew. Rather than tangle with the Soviet

Sherman Kunkel ASC



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on film: *"Perfect Strangers* is my first situation comedy. It's a different type of challenge. You have to light for three cameras without blocking the view of the live audience. That used to require flat lighting with no separation of characters from the background. We weren't willing to settle for that. We imitate reality. We do that with light and color, shadows and highlights. The camera crews have to be perfectly choreographed, like a ballet. We anticipate every move, so a key light for one camera is a backlight for another. We take advantage of every practical light. At night, we bring the color temperature down to get a colder look. It all helps to create an illusion. The 'fast' film helps, too. It 'sees' subtle details in the shadows. The blacks hold up nicely, and that's where contrast begins. Also, it allows us to work at comparatively low light levels so the actors and audience are comfortable. Every show is different. I learn something every week."

Sherman Kunkel's other TV credits include "Hawaii Five-0," "Fantasy Island," "Hart to Hart," "Magnum, P.I.," and "FAME."

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Danko and his battle scar.

Ministry of Culture, Hill found a back door through the bureaucracy. "Our visa was through a Hungarian TV station, via a Moscow state owned video company," he says. "No sound was allowed, and we were asked to not shoot near the KGB headquarters in Dzerzhinsky Square, or behind the walls of the Kremlin. We were welcome to shoot anywhere else in Moscow, which we did. The biggest surprise for me was how well the people know American film. People would come up and talk to us about films that we knew had not been shown officially in the Soviet Union. The black market is very well organized and seems to permeate the entire society. Of course, I was only there for four days, and only in one city, so I'm no expert."

Leonetti recalls, "Just a few of us went to Moscow, eight or nine of us driving around in a car. We shot Arnold in Red Square, and some title and credit shots, mostly of public monuments. The monastery where Khrushchev is buried, for example, looks very Russian, with its onion-shaped towers. We picked up just about anything that was architecturally interesting. The weather was snowy and cold, which is what we wanted. The people were very hospitable and cooperative, and very encouraged by our coming. They made it very easy for us to shoot wherever we wanted to. I think that they'll start to let more and more people in now, especially if they're pleased with *Red Heat*," he says, "and I think they will be." △

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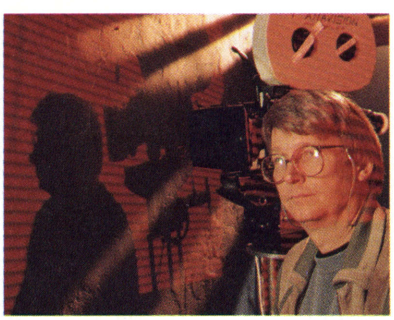
Reflections 3 : Hora

by Benjamin Bergery

In the last few years, John Hora, ASC, has collaborated with director Joe Dante on a series of science fiction and fantasy films including *The Howling,* an episode of *Twilight Zone: The Movie, Gremlins* and *Explorers.* Recently Hora returned to his alma mater, USC, to recreate a scene from the *Twilight Zone* episode in a lighting seminar.



In the sequence, the young boy, (played by a woman in the seminar), leads the heroine through a gray hallway splattered with ominous shadows. In an interview after the seminar, Hora explained that he chose the scene because it was a simple set-up that could be shot "without a story, a director, actors or the other departments. Also it was an oddball scene, such as the great sequence in Welles' *The Trial* where the hero runs through a slatted corridor. As a cinematographer you live to do those kind of shots, and you don't get to do them often."

Hora and Dante share a love for and thorough knowledge of old movies. The swirling colors and bizarre angles of the *Twilight Zone* episode were inspired by a 1953 movie called *The 5,000 Fingers of Dr. T.,* which Hora said, with characteristic humor, "no one went to see except Joe and me." Another inspiration was the Winchester Mystery House in Northern California, a maze-like structure built by an eccentric heiress to confuse the ghosts she believed were pursuing her.

"Joe and I are occasionally on the same wavelength," declared Hora. Much of the preparation for their films is done during informal conversations while scouting locations, preparing effects sequences, or simply over dinner. "Most of what you come up with you have to filter through the director. You don't want to create a vacuum where you don't give him any ideas, but you don't want to overwhelm him either, so you edit out the better ideas and present those." When in disagreement, "I keep pressing him, but try to do so with humor."

During the seminar, Hora used a Panavision Platinum camera with a 5 to 1 zoom lens. "I use zooms all the time but I hate for anyone to notice. The zoom saves a lot of time, once you've set your dolly track." Hora explained that either he uses the zoom as a variable prime lens, or hides the zoom's movement in a camera move. "For years I liked the discipline of the primes, it did force you to make your decision and set the shot, but I've mellowed."

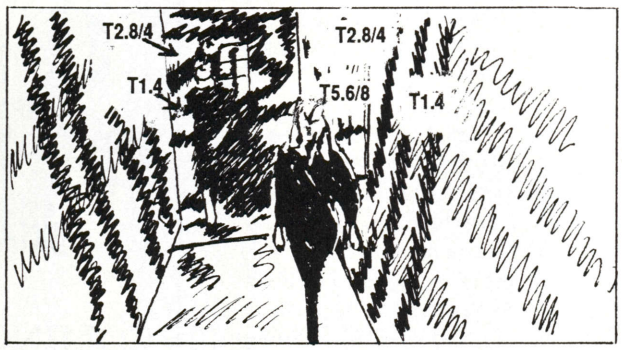
The foreboding mood of the seminar shot is enhanced by a slightly skewed frame. This "Dutch" angle is one of Hora's trademarks, and was accomplished by changing the level on the dolly's base. In one of his many references to film history, Hora credited British director Carol Reed for inspiration. "Almost half of *The Third Man* is shot with Dutch angles, but it's done subtly, and increases the suspense."

Like many experienced cinematographers, Hora does most of his lighting by eye. "I like the idea of gluing the f stop, after I've glued the printing lights, and doing everything else with light. But I always make a final check with the meter and see if

Technical Data

Lens: Panavision 20–100mm 5:1 zoom lens
Iris Setting: T 4
Camera: Panavision Platinum
Format: 1.85:1
Film: Eastman Kodak 5295
Film Rating: ASA 400
Lights: 1 2K Soft Light, 2 5Ks from Mole Richardson (Tungsten)
Sound Stage: Cinema/Television School, USC
Processing and Workprint: Technicolor Lab
Timing Lights: Yellow = 22, Cyan = 40, Magenta = 42

Opposite Page: ***USC students Vicki Vendl and Alison Ramsey re-enact a scene from the Joe Dante episode of*** **Twilight Zone: The Movie** ***(from timed workprint).*** **Above:** ***Alison lit by red light: reflected reading of 3 stops over key! (from timed workprint)*** **Below Right:** ***Overhead shot of sound stage.***

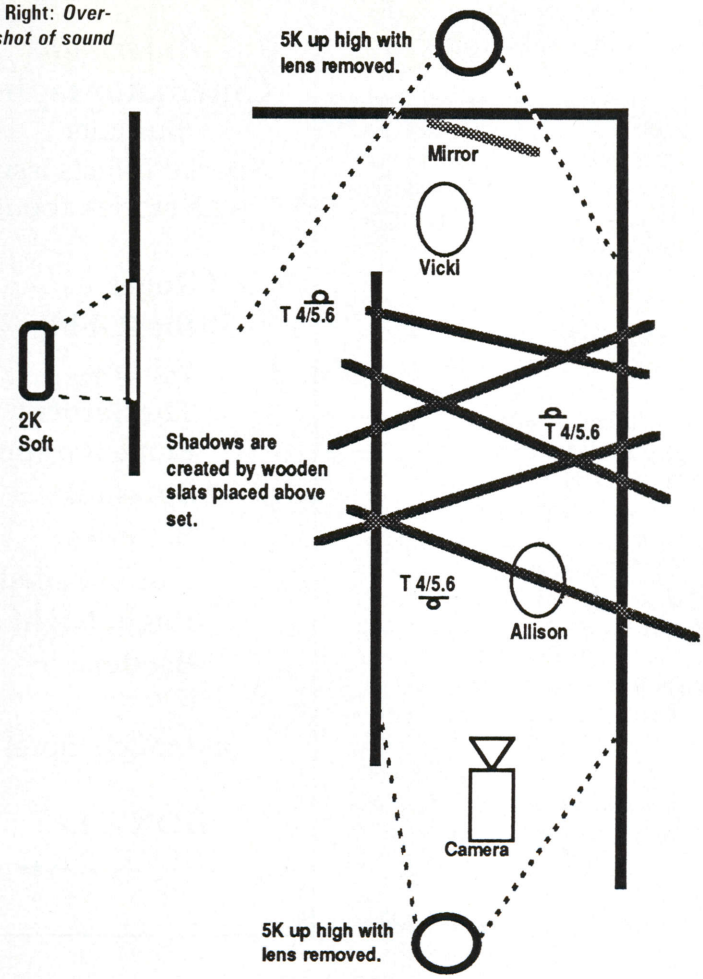


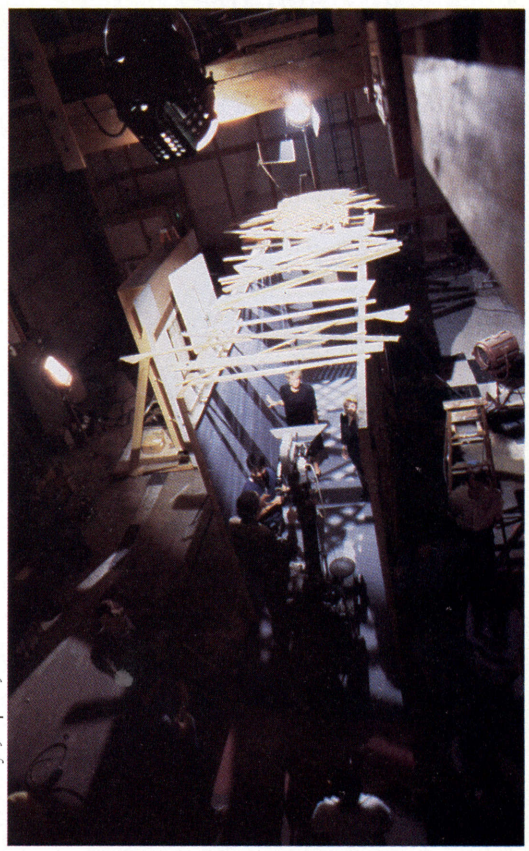
Light Values

(with reflected light meter)

Back wall shadow:	T 1.4 (– 3 stops under key)
Back wall highlight:	T 2.8/4 (– ½)
Side wall shadow:	T 1.4 (– 3)
Side wall highlight:	T 2.8/4 (– ½)
Skintone highlight:	T 5.6/8 (+ 1½)

(with incident light meter)
An even 4/5.6 measured in light across the hallway





Photos by Jasper Johal

we've come up or down." Hora favors an incident light meter, "except for certain situations like a stained glass window, or a mirror." During the take, he will sometimes use a spot meter to check for problems.

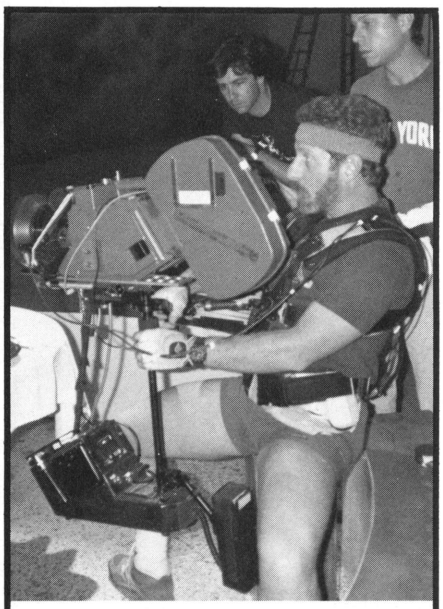
When evaluating the lighting, Hora shields his eyes to see nothing but the frame. "There's a tendency to overlight a scene, because you're so affected by the bright lights around you. Also, your eye provides a lot more fill light than the film receives. You see more or less like a film does to an extent, and then there's a threshold where film seems to shut down and your eye continues to provide fill." Hora added, "the audience's attention always goes to the faces. So the faces have got to be either correctly exposed or dramatically correct."

Hora is known as a "one-light cameraman"; with few exceptions, he does not vary the printing lights for a particular stock. He shot the seminar footage with Eastman Kodak 5295, and used printing lights from a previous movie. "You need a different light for every stock. I try to make all the stocks look the same. I have a stamp with my name and a number stamp that I put on camera reports. That way, if something goes wrong in dailies, I know that it's my fault."

To arrive at these printing lights, Hora shoots a normally lit scene that contains a gray card, skin tone, and an incident meter. He then sets the printing lights with the laboratory to reproduce the middle grays accurately. If the lights seem too high or low, Hora adjusts the ASA rating to arrive at satisfactory lights and negative density. "What you're trying to do with printing lights is calibrate the language between the laboratory and the cinematographer on the set. Above the middle thirties, the grain of high-speed emulsions goes down and the film looks a lot richer."

Towards the end of the seminar Hora set up another scene that illustrated how light addresses the red, blue and green layers of the negative. In this shot, a woman is lit by a spot covered with a red gel coming through a window. The woman's face was measured to be almost four stops over key. This exposure would normally wash out the image, yet the print shows detail in the subject's face. Hora explained: "We were using a real red gel (close to a 25A) that addressed only one layer, the other layers of the film were unaffected and provided the detail."

On his role as the cinematographer, Hora says, "I try to bring something to every shot. Before I shoot, I ask myself 'Is there anything I can do with lighting, with a focus change, or a camera move, anything to enrich it?' And that's what it takes to make a movie that's really interesting. Even though the audience isn't consciously aware of all this stuff, it's just a richer experience if things are changing from night to day, and lights are going on and off, and cameras are moving." At press time, Hora was applying his cinematic style to a "wacky comedy" called *Lover Boy*. △



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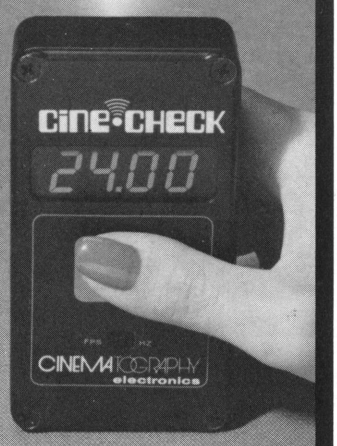

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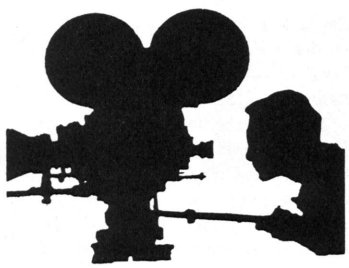

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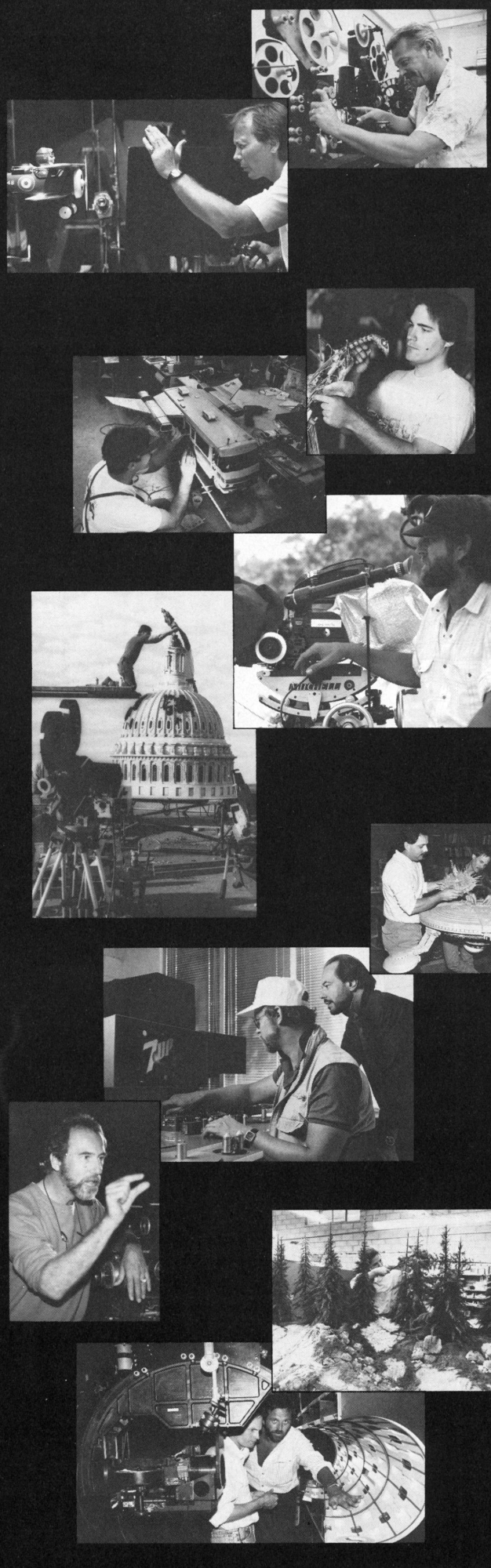

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Tokyo Pop – American Rock Meets Japanese Roll

Produced by Kuzui Enterprises
Directed by Fran Rubel Kuzui
Jim Heyman, director of photography

by Brooke Comer

Not many American cinematographers get the chance to shoot in Japan. Call it what you will – ethnocentricity or a surfeit of native talent – but the demand for American cameramen on Japanese films is virtually nil. Nevertheless, New York's Jim Heyman was chosen to shoot *Tokyo Pop*. Spectrafilm, in association with Lorimar, presented the Kuzui Enterprises production, which has been released in both America and Japan.

Not only did Heyman have to rise to the challenge of working amid the idiosyncracies of the Japanese production system, but he also beat out some tough competition when director Fran Rubel Kuzui (who co-wrote the screenplay with Lynn Grossman) hired him. Consider the odds: Mrs. Kuzui was a first-time director. Heyman, a young camerman with an impressive background in independent films, didn't have a lot of experience shooting major motion pictures. Yet both Mrs. Kuzui and Karen Jahne, director of development for Spectrafilm, had enough faith in Heyman's cinematic technique to convince executive producers that he should photograph *Tokyo Pop*.

Tokyo Pop is the story of a young American girl, Wendy Reed (Carrie Hamilton), who arrives in Tokyo, as seen at its "popmost," seeking rock and roll stardom. Mrs. Kuzui felt it essential that the city be shot from an "outsider's" – that is, an American – point of view, to lend authenticity to the plot line, even though producer Kaz Kuzui, the director's husband and partner,

was inclined toward a Japanese camerman. "Many Japanese cinematographers wanted to work on the project," Mrs. Kuzui explains, "but I felt that only an American cameraman could realize my vision."

She also consulted with Japan's grandfather of cinematography, Shinsaku Himeda, who agreed that the American vision could best be fulfilled by an American. Once that was established, Mrs. Kuzui moved on to the next task: finding an American cinematographer who could work with an all-Japanese crew.

"I've worked on a lot of Japanese films, and I have nothing but the greatest respect for Japanese technicians," she says. "I knew that the more Americans I brought to Japan, the more I'd have to 'take care' of them; it would be more work for me." Some of the cinematographers Mrs. Kuzui approached had reservations of their own about working in the very different structure that Japanese production entails, and in another language at that. Heyman had no such qualms. He and Mrs. Kuzui established an immediate rapport when they were introduced by *Tokyo Pop*'s Japanese/American translator Tacey Miller.

The liaison was further inspired by mutual respect and compatibility. "Jim had a sense of adventure," Mrs. Kuzui explains. "I felt he was like the character, Wendy, who comes to Japan alone, unafraid, with a daring curiosity."

No one among the *Tokyo Pop* crew had worked with a female director before. "You really have to have a sense of humor to work in Japan," Mrs. Kuzui notes. "Here I was, a first time director, in a foreign country, and to add insult to injury, I was a woman!" On the first day of shooting, Mrs. Kuzui walked onto the set, only to be greeted by her all-male crew, who stood with their arms crossed and "show me" written across their foreheads. "Jim had to be everyone's buddy, which I couldn't do. He was the one who had to go and drink beers for me at the end of the day!" Not only did Heyman's male camaraderie lighten his director's load, he proved resourceful in other matters as well. "He found a fabulous script supervisor, Carol Jacobs," says Mrs. Kuzui, a former script supervisor herself, and by her own admission, something of a perfectionist in that area. Heyman's collaboration proved even more diverse; he used body language to get his feelings across to the non-English speaking crew. "Also, he came up with one of the most stunning images in the film," Mrs. Kuzui points out, "when Wendy's blonde head is walking through a tunnel full of Japanese extras, approaching the camera in the opposite direction of the masses." The director encouraged Heyman's creative input, and was pleased to share total image control with him.

Even though Mrs. Kuzui was quickly convinced to hire Heyman, her husband, producer Kaz Kuzui, worried that the young cinematographer's lack of experience on major motion pictures might be a problem. "I worried," Kuzui admits, "at first. Jim's previous films were small, independent projects. But he was so enthusiastic! And that showed through in his work. Fran liked the way he could construct a frame, but I had hesitations."

Kuzui overcame his hesitancy by hiring a top Japanese lighting director to work with Heyman. "They created a special atmosphere with the lighting, neither Japanese nor American but a hybrid, a fusion of the two styles, which made me very happy," Kuzui reveals. Toshiaki Yoneyama and Heyman brought forth the evolution of a whole new lighting style, which makes Kuzui curious to see how Heyman will light his next movie. "Having worked with Yoneyama, I'm very curious to see what he will do next, when he is working alone."

Heyman's energy, both personal and technical, convinced the Kuzui duo that he was the one

Opposite page: ***Famous fried chicken from America is introduced to the Japanese family of*** **Tokyo Pop. Left:** ***Garish neon gives Tokyo a unique look through American eyes.*** **Below:** ***Carrie Hamilton and Yutaka Tadokoro in romantic Tokyo tete a tete.***

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to shoot *Tokyo Pop,* but Spectrafilm had a say in the matter too. Mrs. Kuzui salutes the film company for braving the choice of someone relatively new to the industry. "It's very unusual for a major studio to do that," she reveals. "Spectrafilm took a risk by allowing me to make a first film, and to choose a cameraman with compatible esthetic ideas, not just someone who would hold my hand."

Tokyo Pop could establish a precedent for both Japanese and American producers, in terms of utilizing an amalgamation of lighting techniques from the two cultures. "The Japanese are quite visually minded as a society," Heyman points out. "They make great cameras and they've been doing exquisite brushwork for hundreds of years. There's a particular artistic style they want to maintain, which I think is why you don't see many American cameramen going to shoot in Japan. But then," he points out, "you don't see many Japanese cameramen shooting in America either." Now that Japanese independent filmmakers are becoming interested in the Western perception, such cultural isolation within Anglo and Asian films may diminish.

Heyman's adjustment to working in Japan was two-fold: there were technical factors to contend with, and there were physical considerations, such as color and space. "In New York, and other American cities, there is a magic hour," he explains. "The sky becomes that Maxfield Parrish blue. You don't find that in Japan. Perhaps it's because the pollution is so dense, but the color of the reflected sun is greyer there."

There were also logistics to cope with; "traffic is terrible in Tokyo, and the city's layout is even broader than that of Los Angeles." *Tokyo Pop* involved about 40 locations which required quite a few moves on crowded streets. "That cut down on our shooting time," Heyman reveals. "Then, the size of everything is scaled down so much that Yoney (Yoneyama) and I de-

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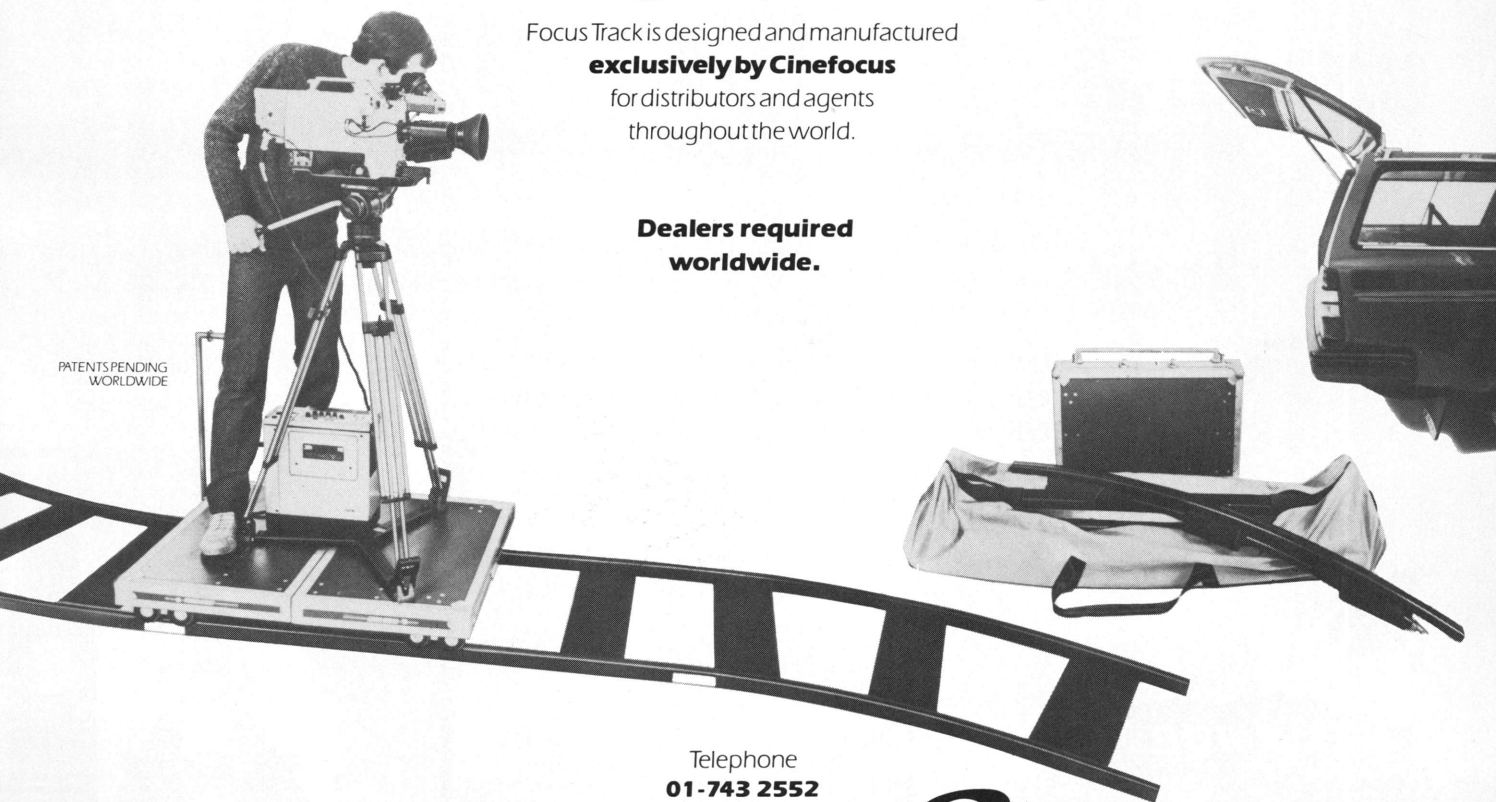

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vised small, homemade fixtures so we could make small pools of light for contrast as opposed to the very flat lighting we'd get otherwise." Heyman also tended to use a lot of gels to build contrast that he couldn't get with directional light.

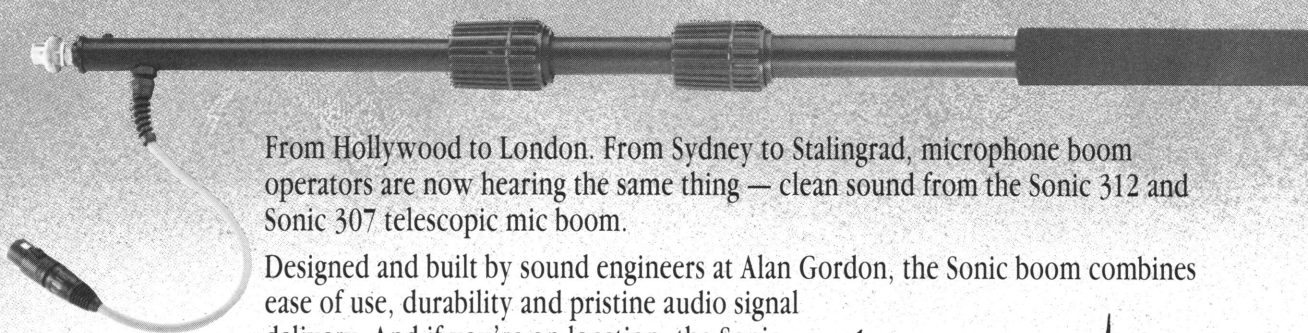
But the most crucial adaptation Heyman had to make was to the structure of the Japanese filmmaking business, where the camera department and lighting department are completely separate entities unto themselves. The camera department is headed by a camera operator, followed by the first camera assistant who takes all the light readings. Then a second camera assistant pulls the focus and a third is the clapper and loader. A lighting director heads up the lighting department and a crew of electricians. "But the two departments don't necessarily meet," Heyman explains. "The cameraman and lighting director don't necessarily speak. It's very formalized that way. The cameraman is truly an operator. Only in larger pictures does a director of photography oversee." Heyman's work on independent films in the U.S. made him accustomed to not only operating the camera, but to having major control over the lighting. Rather than find himself deprived of such control in Japan, he made a stipulation when he accepted his job on *Tokyo Pop*. He insisted on working with the lighting director, as he would on any American film, and Yoneyama agreed.

Working with Yoneyama proved both beneficial and formidable to Heyman. The older lighting director taught the young American cameraman "an incredible amount of specifics concerning how to get a certain quality of light." Though the two enjoyed a close relationship, each had to overcome a language barrier. "Interpreters could not believe it," Heyman laughs. "We'd be talking about all kinds of things, not just technical subjects, but baseball, in our separate languages, and without knowing each other's language, we understood each other!" That communication translated into Heyman and Yoneyama's ability to evolve a fusion of lighting techniques.

Yoneyama showed Heyman a process using numbers to show different gradations of color. "For instance," Heyman explains, "he'd pick #3 for 18% grey, and the stop darker would be #4. There would be one stop increments for each number; two stops darker would be #5, and a stop lighter would be #3." The two basically lit the entire picture using numbers. When it came to specifics, they were able to explain under and over exposures in the frame by using a contrasting view filter, and by taking reflected light readings with a Pentax spot meter. "It's interesting," Heyman muses, "how exact the process became; even more so than in circumstances when I work with American gaffers, who speak English and understand the nuances of asking for more or less light."

Heyman was in for yet another learning experience: Unlike their American contemporaries, Japanese productions involve many

The Sonic Boom Heard



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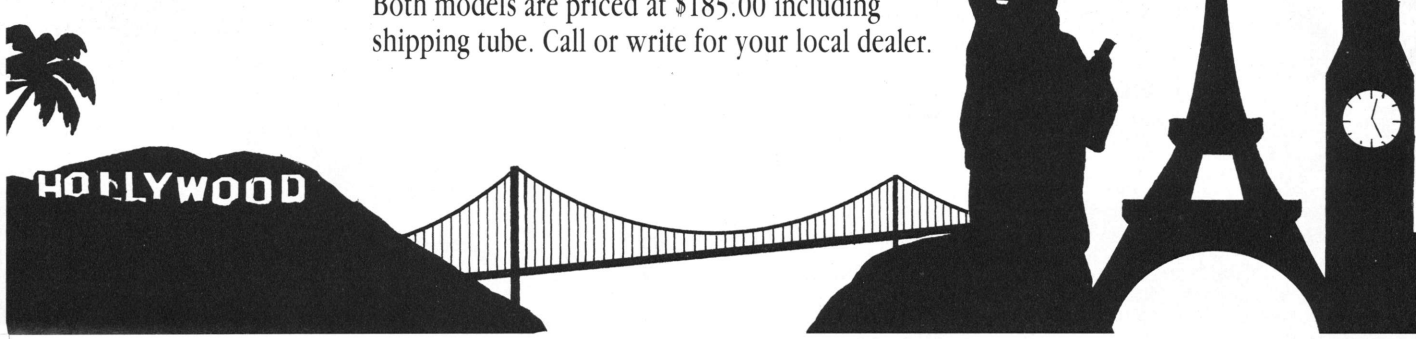


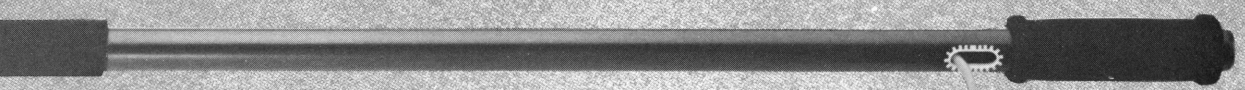
assistant directors. "The chain of communication was greatly extended," says Heyman dryly. He's used to working with two or three AD's in the U.S., and on *Tokyo Pop,* there were six. "The head AD oversees everyone and arranges schedules," Heyman explains. "The second AD takes care of on-set overseeing, and the third might do props while the fourth does costumes... where a department in America will have a head, the Japanese make an AD responsible." Far from finding the Japanese system more centralized and conducive to organization, Heyman felt that it just meant that more information had to filter through more people, and that, coupled with a language barrier, simply made his job more laborious.

While some of the different structures of a Japanese production gave Heyman cause to shift gears, he had no problems coping with more intrinsically Japanese distinctions, such as skin tone. Heyman treated the Japanese skin tone as he would any other. "In situations where they required color, like a scene in a Tokyo Reggae club, I lit with yellow and red and green, because there was a Jamaican flag hanging in there." But he found that the native talent was far darker than the very fair Carrie Hamilton, thus he had to compromise on exposure. "Asian skin tones tend to read at 18% reflectance, while Caucasian skin tone reads at one stop brighter. Carrie, being very fair, read even brighter than the average Caucasian, about a half stop brighter." In his "compromise exposure," Heyman tended to use a type of lamp he's only found in Japan, a catch light. "It's a handheld, 100 light," he reveals. "We'd have an electrician hold it up to lighten a Japanese face."

Heyman learned that it's a common custom in Japan to use coral filters to accent skin tones, but he didn't use them at all, in fact, he used little filtration. "I used a series of low-cons because I felt the development process was a bit over-developed. The temperatures were a little high and the contrast was building." In exteriors, where he couldn't control the contrast, he'd use a low-con filter to bring it back to normal. "I was also taking into consideration that it would go to an interpositive and then to an internegative because of the subtitles and we'd lose two generations, which would build contrast." Heyman corrected for that in advance. Mostly, he tried to work with a spot meter much more than he usually does.

"I read reflective readings off people in *Tokyo Pop* because of the different skin tones, which fit in perfectly with the number system Yoney and I worked out," he notes. "Everyone got a big laugh out of that, because they felt all we ever talked was numbers!" Well, it wasn't all numbers. Heyman learned key words such as number of lenses, and type of lenses. He used Panavision lenses and Ultra speeds, "My basic package ran from 18, 25, 35, 50, 85, and 10-1 Cooke zoom," he says. He was amazed at the difference in color from lens to lens; "I didn't correct

All Over The World



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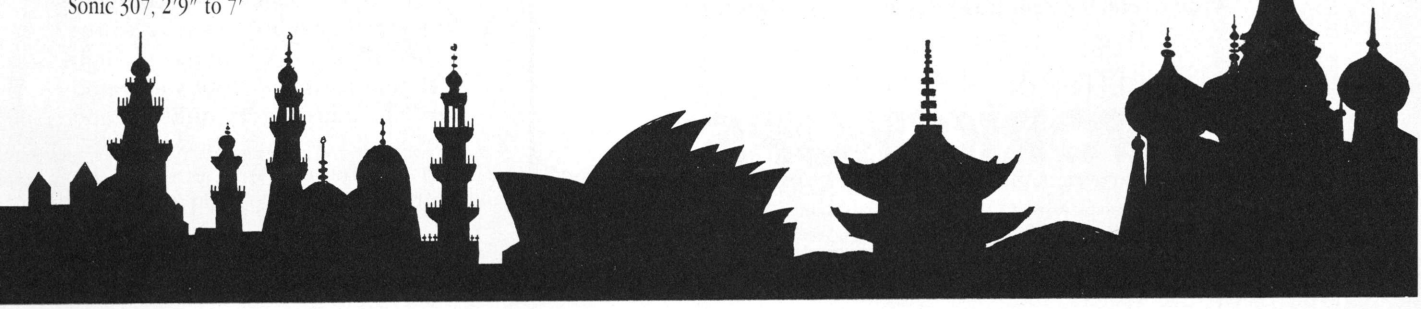

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for that difference while I was shooting either," he reveals. Heyman would do a series of tests with an uncorrected print, testing all the lenses and letting the lab correct. "They came," he remarks, "very close."

Most cinematographers start to worry about lab contacts if they're shooting in an unfamiliar part of America. Imagine the frustrations of not only working with a lab contact in a foreign country, but one who does not speak English and one who is not in the country where you'll be editing. "If I had to pick the area of production that was most frustrating for me," Heyman admits, "I'd pick lab interaction." He worried; "Labs can screw up. If they can't explain to you where your timing numbers are, a timer can correct a negative within a very large latitude, so you could be looking at dailies and say 'this looks great,' but you could be in the low end of the numbers and be in a lot of trouble." Heyman's lab contact wasn't well versed in technical jargon, even though he spoke English. He'd do a series of tests, and look at them timed and untimed, and get numbers from the lab. "But they're not used to giving numbers to a camera person, so I'd get them a day late. They'd be handwritten, or I'd have to make my own copy. And then, only seeing dailies every couple of days didn't help either."

In each obstacle Heyman encountered, he found a valuable learning experience. In the case of the lab problems, "I found out that less is more," he observes. "The less you tell them about manipulating your negative, the easier it is to get what you want. I started telling them how I generally overexpose the negative so my blacks maintain and the contrast doesn't build too much, but what I was saying got lost in the translation!" As a result, the lab felt an obligation to compensate for Heyman's overexposures when all he really wanted was high printing numbers. "But we wound up," he adds, "with quite a good negative. They were good about it." Because he used a lot of colors, he put a grey scale exposed under

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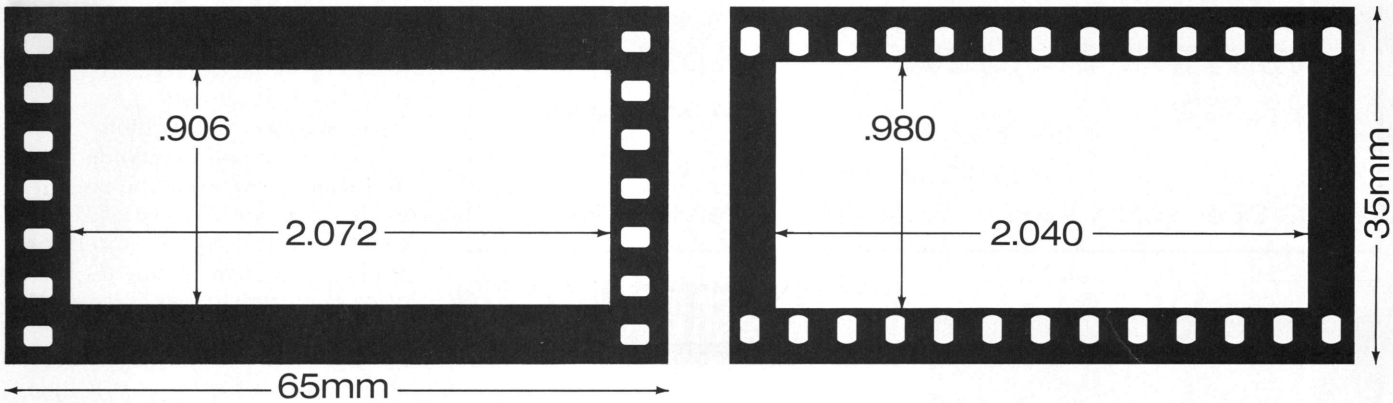

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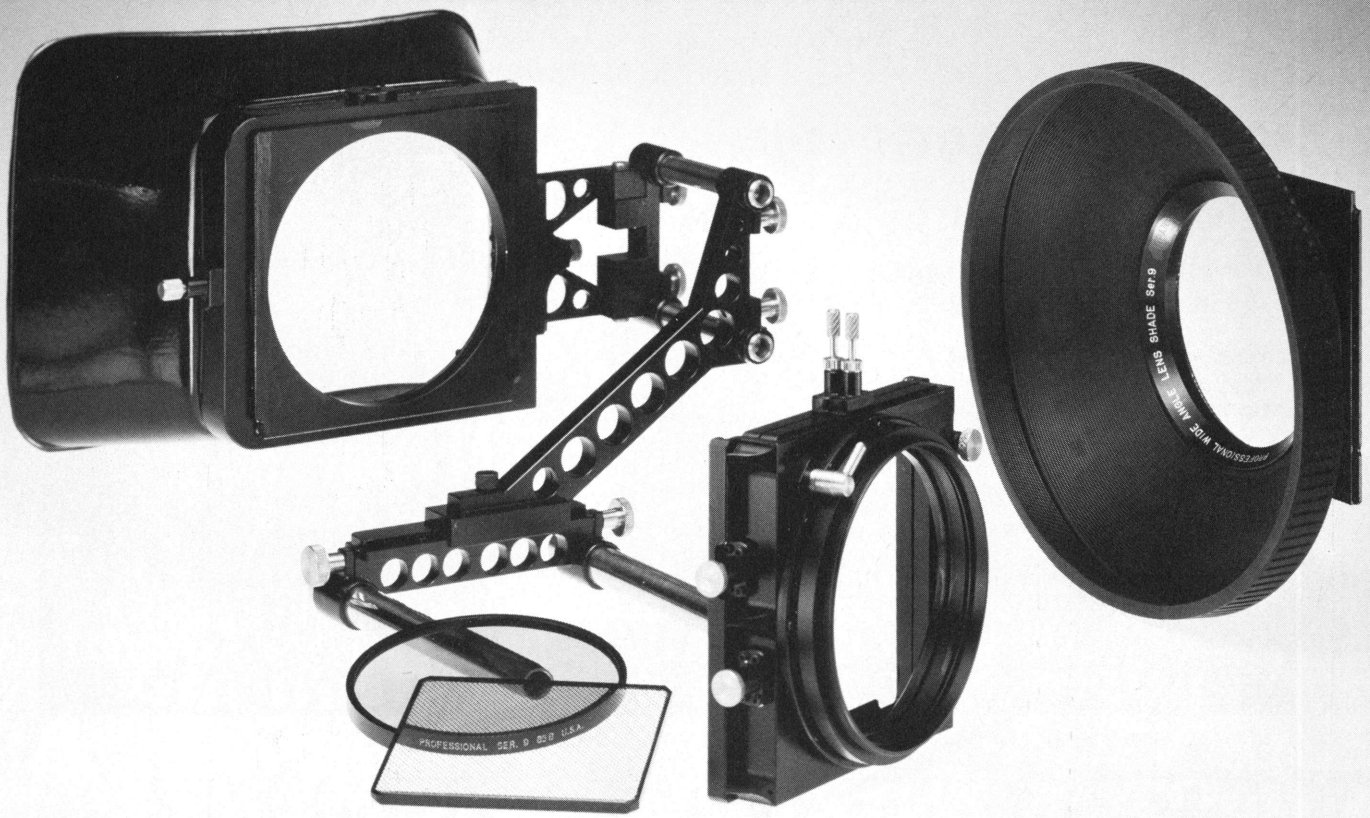
white light on the head of each roll; and he'd time only to that, "otherwise, I would have no idea what was happening."

Heyman got a lot of pressure to shoot on Fuji film, understandably, since film financing came from Japan. He did a series of tests upon arriving in Tokyo; pulling the film and overexposing and underdeveloping both Kodak and Fuji. But he didn't care for the color saturation in either, so he used low-con filters. "One of the things that knocks me out about Tokyo is the primary color," Heyman explains. "I wanted to capture those neon lights against black skies and backgrounds. I thought that Kodak helped to maintain that." Perhaps Fuji is made for the Asian skin tone, but Heyman finds an unappealing amount of green in it. He shot on Kodak's new 97, to get closer, colorwise, to the fluorescent tones in the Tokyo subways and nightlife.

If Heyman could do it all over again, how would he prepare for his work on *Tokyo Pop*? How could he better equip himself for work in the Orient? "I might spend more time studying Japanese art," he offers, "because Westerners going to Tokyo have a very particular vision of what the east is like; temples, rock gardens—and the reality is quite different." One of Heyman's goals in the making of *Tokyo Pop* was to reveal the character's vision of rock and roll Tokyo. "If I could do it over again, I'd like to have more background in classical Japanese style." He shot a scene in which Wendy's Japanese boyfriend sits down to a dinner of Kentucky Fried Chicken with his family, whose traditionalism is lapsing in various degrees according to age. "I wanted the Kentucky Fried Chicken scene to be low key obviously, not so much for technical communication but for nuances," he adds. "I tend to work in a more abstract expression, a soft, directional light coming from a window and a hard-edged light; I could have made it more classic." △

IMAGINE



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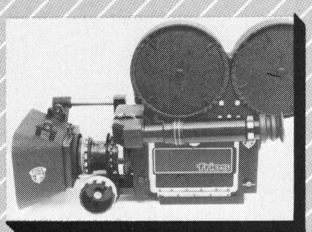

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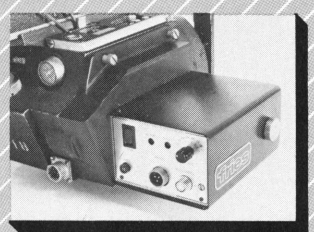

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The Street – Shooting Video With Eye for Film

by David Heuring

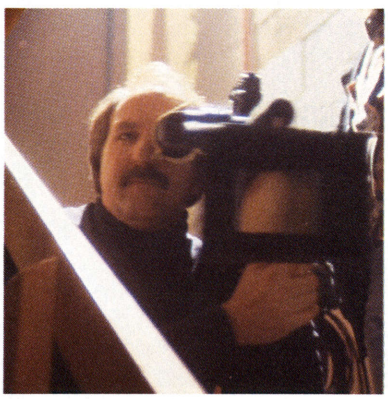
The steady drift of the evening news toward the realm of entertainment has given rise to that questionable term, "infotainment." *The Street* is a late night television series which turns this recipe around, incorporating stylistic elements of television news for dramatic effect. With its documentary camera style and realistic portrayal of life in a police cruiser, *The Street* contrasts the cinematic approach of most episodic television. The results are interesting and unusual.

The Street is well named, for it takes place entirely on location in the streets of Newark, New Jersey, and almost all of the story occurs in or near the police cruiser. The police are regular, average cops, working in the town they grew up in.

Director of photography Rob Draper is responsible for the unique look of *The Street.* Draper's resume includes more than 300 documentary films and several features, including *Tiger Warsaw,* to be released next spring. He treats the camera as "another film emulsion." Ignoring the factory specified 125 ASA, Draper runs the Sony BVP-5 video camera at 800 ASA, and at +9db. This results in a grainy feel with an electronic noise. Combining this technique with a spare, feature-like lighting style gives the show its film look and docmentary TV feel.

In a business where tough schedules and low budgets come with the territory, *The Street* outdoes most. The show is shot on a schedule of five episodes in five days, completing 125 pages of script, devoted mostly to dialogue among the main characters, for the sum of $250,000. For purposes of comparison, in seven days of normal production, *The Equalizer* completes about 50 pages, and an average episode of *Miami Vice* runs about $1.5 million.

The producers had a realistic look in mind for the show. Their search for a director of photography turned up Draper, an Australian cinematographer with a reputation for giving video images a film-like quality. "When the producers told me that they wanted to use videotape, I was excited, because I really wanted to try to show that videotape can be made to give the visual effect that approaches or imitates the quality of film," says Draper. "Obviously the resolution's not there, but ultimately, when you start degrading and pushing film, with filters and so on, you're really degrading the image anyway. I think that the producers' reasons for choosing video were mainly economical, but they also wanted a realistic, television news look.



Photos by Frank Ockenfels

Above: ***Patrolmen Jack Runyon (Ron Ryan, left) and Shepherd Scott (Michael Beach) in the police cruiser.*** **Far left:** ***Draper at work with the Sony Betacam.*** **Left:** ***On location in the cold streets of Newark.***

"With that in mind, the producers asked me to come up with a visual style. I wanted to take the show a step further than 'realism.' Rather than have it look like pure, cleanly shot videotape, I treated it as I would a feature film. After

Above: ***Patrolmen Arthur Scolari (Stanley Tucci, with clipboard) and Bud Peluso (Bruce MacVittie) at the scene of a crime.***
Right: ***Part of Draper's video equipment package.***

examining the locations, characters and stories, we had to establish some sort of visual style, a style that would set it apart from anything else on television. I wanted to marry documentary style camera work with feature style lighting. It wasn't so much done for a feature type of look as for a look that had style to it."

Draper's approach to videotape is a simple one. "I treat videotape the same as I would film, as if videotape is just another film emulsion. Sure, the technology behind it is all different, but basically you're working with a photographic image. So all I wanted to know was the ASA rating and the latitude of the video camera. I did a set of exposure tests on the camera, much the same as I would an emulsion test on film. That gave me the ASA of the camera, which was about 125, and it showed me that I had about 1½ stops overexposure latitude and 3½ under. Once I had the parameters, I could use the light meter to light and shoot exactly as I would on film. I really don't believe in lighting through a monitor," he declares.

Draper's extensive preparations included altering the camera to achieve the desired look. "When I came on to the show, I was totally out of touch with the latest developments in videotape," he admits. "The quality of the images with the Sony BVP-5 Betacam just blew me away. I couldn't believe how good that camera is. But it was far too clean and pretty for our purposes. One of the things I wanted was apparent grain in the image, which obviously in video is noise. So I experimented, trying to get that into it without going up to +18db gain. The engineer suggested that he change the gains in the camera. This would also give it greater speed, and I wanted to be up around 400 ASA. So we cranked the gains up inside the camera, and we got it up to about 250 ASA.

"We went out and shot some tests and it was still way too clean," Draper continued. "It seemed like there was nothing you could do to this camera to destroy it! We just kept going and going until eventually what we came up with was the camera set at 250 ASA, +9db gain, giving us the approximate equivalent of 750 ASA. I then rated the camera at 800 ASA and used the coral filter, and that's how we shot the pilot."

The irony of Draper's experiments causes him to chuckle, "It's a strange situation. These companies spend years and years developing cameras and perfecting film and videotape that gives you a beautiful and faithful image, and the first thing cinematographers do is put on diffusion and all sorts of effects filters to destroy that."

Draper had several motives for using the coral filter. "I knew corals would help degrade the image a little bit, and augment the grainy or noisy picture style. Also, I wanted the whole show to have a brownish tone to it, because Newark is very smoggy and smoky, and the buildings still have a brownish look to them. Thirdly, I wanted the show to have a recognizable and distinct visual style. I looked at the three shows on television which I think have real style to them: *Miami Vice, Crime Story,* and *Hill Street Blues. Miami Vice* is very contrasty, with pastels. Crime Story is very contrasty with lots of primary colors. *Hill Street Blues* is fairly low contrast, and with a bluish tone to it. So going with the browns, in addition to being true to the Newark look, was to set it apart from those three shows."

For Draper, the pilot episode of *The Street* was just another in a long series of experiments. His adaptation of the camera and philosophies concerning lighting and visual style had yet to encounter the severe realities of shooting 25 pages every night. "While shooting the pilot, each night we'd balance the camera to 3200, and just let color temperatures go wherever they went. But experience told me that the corals tend to partially correct. They correct mercury vapor lamps so that you lose a little bit of the green in them, they correct fluorescents and take a little bit of the blue-green out, and they cause the sodium vapor lamps to go from a reddish tone toward brown, which is what I was after. A large part of the show was to be shot under sodium vapor lamps. Given that, there were some instances in which there were so many different color temperatures mixed in together that we couldn't get a balance. Sometimes it was just all over the place. So I would set up the monitor, and the engineer would adjust the gains and the pedestal until we got the color that we were after. This was the system we used for the pilot," he recalls.

Of course, that system would be too time consuming once the series started. The pressure of shooting 25 pages a night and in the bitter cold proved to be too much." And in post production," says Draper, "I saw that there were still things that needed to be done to the picture. We needed a convenient way to control the image on the set. Sony came to us and introduced their 'paintbox,' a little box that plugs into the back of the camera. It's a small camera control unit that lets you determine the red-blue gain, the red-blue pedestal, and master pedestal. When we went to series, this allowed me to do the lighting by eye, and then come back to the monitor and make fine adjustments on the gains and pedestals. This way I could get exactly the coloring I wanted, so that there was that brownish tone all the way through, irrespective of what lights were in the scene. It was fantastic."

The paintbox solved another problem that Draper discovered during post production for the pilot. "While shooting the pilot, we had been setting the blacks by eye, but in post, the waveform monitor told me that they were coming in at around 7.5%. I found that the blacks were a little crushed. So on location, I ended up bringing the blacks to 10% and then using the gain and the pedestal control to fine tune. I knew that

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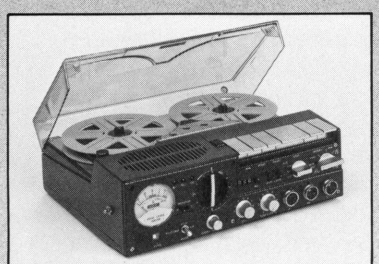

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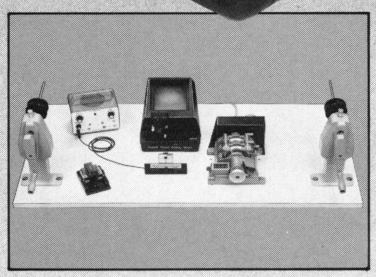

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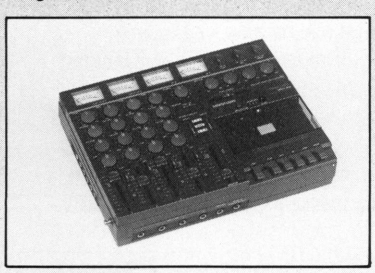

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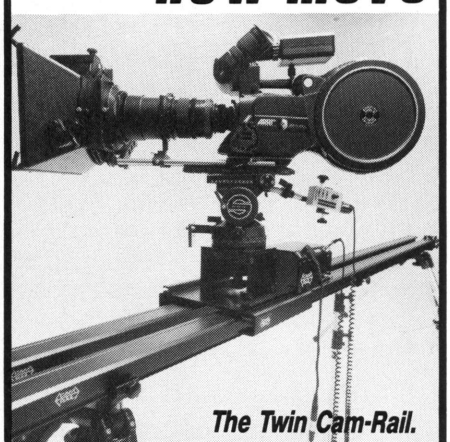

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the volume which we were shooting and the speed of post production would leave me absolutely no control after the tape had left the set. This procedure gave me virtually absolute control of the image on the set, something that every cinematographer prays for. Every night when the color bars went down and the tape went away, I knew that what I'd shot and what I'd seen on that monitor was what would go to air. It was terrific having that sort of control. So after some more experimentation and the addition of the paintbox, the final configuration of the camera with the gains wound up to give it 250 ASA, at 9 db, using a coral filter and a low con filter."

With some imaginative adaptation, Draper's philosophy of lighting fit nicely into the constraints of shooting 25 pages a day. His use of available light included taking advantage of flashlights, car headlights, alley and street lights, the police cruiser bubble lights, side mounted spotlights, hand-held searchlights that plug into the cigarette lighter, and the interior dome lights of the car, rewired through a dimmer switch for complete control. "I wanted to make use of available lighting as much as possible. That's the style of lighting I'd like to use anyway, where I supplement the lighting rather than totally re-light. And for lower budget productions you really have no time to be re-lighting anyway," he says, "So I've developed my own style of supplementing available light, which is what I wanted to do on *The Street.*

"With the camera at 800 ASA, a normal street light situation would sometimes go too far, burning the meters and giving us an image too bright and flat. To fight that, we ended up turning off all the street lights behind the camera so that what I was getting, in effect, was back cross lighting with no fill. I adopted the principle that I would use no artificial fill light whatsoever, only natural fill when available. To a large extent, that made me concentrate on operating. If someone moved in to an area with little or no light, I had to quickly reframe so that there was at least something in the scene that was bright. Obviously, if someone was in the shadow and someone was in the light, I couldn't go into a close-up of the person in the shadow. I had to stay in a mid area," says Draper.

Draper usually supplemented the available street light with a high key light. Because the street light itself was generally way too flat, a key light was brought in from off camera, or a backlight, or a cross for the actors to play in and out of for

contrast. At the same time, however, the scenes are always kept dark and shadowy.

"What to me is frightening with the darkness is that you don't know what's out there," he says. "I wanted to get that onto the screen. So often, the darker, shadowy areas are brought up so much. So much that any drama, mood or suspense is lost. Leaving areas of total darkness is a device to build tension, to give the audience the feeling that something or someone is lurking out there, and I think it works.

"With all this darkness, I think the actors started to get worried that no one would see their performances," laughs Draper. "So on a couple of scenes, I asked them to light themselves with flashlights. After a while, they got pretty good at it!"

Because the story attempts to represent life in a cruiser, much of the dialogue takes place inside the car. For the car interiors, Draper shot from the back seat of a specially prepared station wagon. The key grip, John Gabriel, and his second, Kim Giglia, designed a small dolly platform. The back seat was removed and replaced by a small set of rails. A seat was fashioned from a piece of plywood and rollerskate wheels, which allowed Draper to dolly from one side of the car to the other. "When we first started on the series," says Draper, "I knew that we would have to come up with something to give us some flexibility. If you're sitting in the back seat of a car, it's very difficult to get anything more than the backs of heads. This system is fantastic because I was free to move all over the back of the car, and get some really neat shots. I could start on shots out of the car, and I could give the appearance that the camera was dollying back through the window and across the back of the car. I could be in on a tight shot of the driver, dolly across, and them zoom back to a wider shot of the passenger, and hide zooms in the moves. The guys have worked with me for over three years now.

"Inside the car, we had a completely self-contained unit. The director and the sound guy were right inside the car with us. We had them set up with a monitor, and the record deck and the sound mixer, so that when we went to those shots, it was a simple matter. The director and the sound guy would jump into the back, I'd jump into the front onto the dolly, plug the camera into the deck, adjust the dome light dimmer, and we were running. The director could sit in the back and watch what we were shooting as we drove, call for retakes and control the action," he says.

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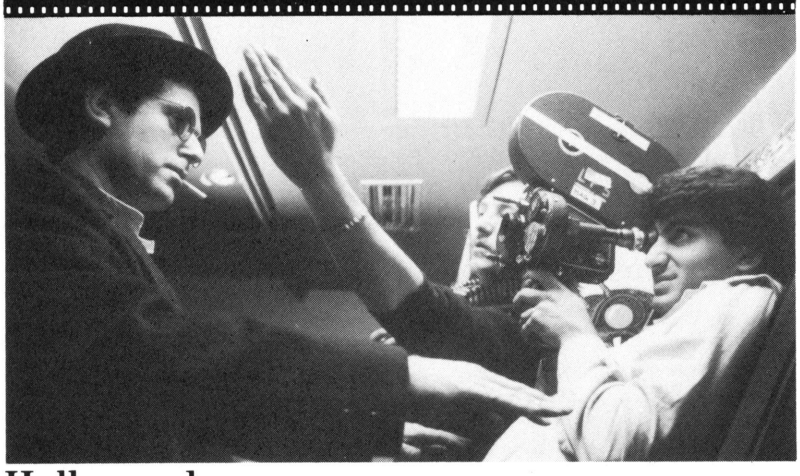

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Draper's principal lens for the shoot was the 6-48 Fujinon, rated at F 1.7. "We shot virtually the entire show 2.5 to 2.8," he says. "That lens is incredibly sharp. Because I was pulling focus, and again because of the schedule, I didn't want to use very long lenses and have to worry about keeping everything in focus, and causing multiple takes."

Convenience wasn't the only reason for the lens choice. Draper's documentary instincts incline him to involve the camera in the scene, rather than place it outside the scene, as an observer.

"Of course, if you use a wide angle lens and get in close, you're drawing the audience into the action, making it much more realistic and believable," he says. "That was another reason for going with the 6-48, because it's a basically wide angle lens, and even if you're on the long end of it, it's still not really that long. You always have the feeling that the camera is taking part and participating in what was going on."

Draper is allowed an extraordinary amount of creative freedom while shooting *The Street*. Because the show uses a different director every week, the director of photography is the main continuing influence through the shows. In an attempt to limit multiple takes, the directors are instructed by the producers that the recording of the scene is totally up to Draper. "There were a couple of directors who were very good at blocking," he recalls, "and they just did whatever they wanted to do. Of course, it was a collaborative effort. For a large part, however, if I thought a take worked, then that was it, we moved on."

Working with a different director each week presented a unique challenge for Draper. A show without conventional cutting can be a frightening thing for a director. "Every scene is one shot. With very few exceptions, there are no coverage shots of any scene, no close-ups, and no leading shots. It's all worked into the blocking of the scene. I was covering scenes the way I would for a documentary, just shooting whatever was happening as the scene unfolded. But in a normal documentary you then go back and get cutaways and cover yourself. Here we were working without a net. It would take two or three days for the director to get the hang of that, and of course by then we'd have three shows in the can," he laughs. "So they came to depend on me. By the fourth or fifth show they would be pretty tuned in to how things went, but by that time the night shooting would start to catch up to them. The crew

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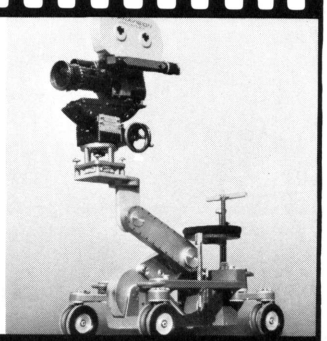


was used to the nightime schedule, but it was very tough on the directors."

Draper found that working on continuous shot scenes was helpful for the actors. The producers looked for theatrically trained actors to fill the roles, with the assumption that they would be more comfortable than television actors with long takes and no coverage. Long takes help build tension within a scene, and again, the schedule left no alternative. "In a feature film, you break a four or five minute scene down and take one or two days to shoot it," declares Draper. "The actors have time to build their performances and settle into their characters. In *The Street,* if we were doing conventional coverage, there's no way the actors could have maintained their performance. The actors really love it because they could build their characters, not only from scene to scene, but throughout the whole series. It really was like stage acting, and I'd come in and light the 'proscenium'. The actors were given blockings, but they were never given specific marks. If I had blocked them out to get an over-the-shoulder shot, then it was my responsibility to position the camera to get the shot and make it work, rather than the actor's responsibility to hit specific marks. So that gave them incredible freedom. All they had to worry about was acting, not about being in the light or being on their mark. I think that really adds to the realism of the show."

For Draper, *The Street* was quite an experience. "When I shot *Tales From the Darkside,* we did a week of prep and 4 days of shooting, and we were really shooting that the way you would a feature film," recalls Draper. "I thought that was a pretty crazy schedule. Then we came on to this. We took on this job not expecting that anyone would ever be able to shoot 25 pages a day, and by the end we were wrapping two hours early. It was incredible. The guys were really fast, and we came up with some pretty neat ways of solving photographic problems on the spur of the moment."

Draper is not secretive about his technique. He says, "If I can give information that's going to help someone in the future, that's great. I know the technical side of my job, but the most valuable things I do are creative, rather than technical. I'll give anyone the technical information because I really don't lose anything by doing that. The way the information is used is what separates the great from the merely good. So being collaborative as opposed to competitive helps everyone." △

'Voice of the Globe' Tradition Revived on Tape

by Bob Fisher

From an early age, Kelly FitzPatrick wanted to follow in his father's footsteps. And who could blame him.

His father was James A. FitzPatrick, the globe-trotting writer-producer-director of more than 300 travelogues for theater and television. FitzPatrick was billed as "The Voice of the Globe."

His slices of life, that began in 1929 with *Ladies of Spain,* were known to millions of theater-goers as James A. FitzPatrick *Traveltalks.* The one-reelers, lasting about 10 minutes each, were among the short subjects – usually some cartoons, a newsreel, a Pete Smith specialty – that preceded a theater's feature film offering. He first began producing films in 1917.

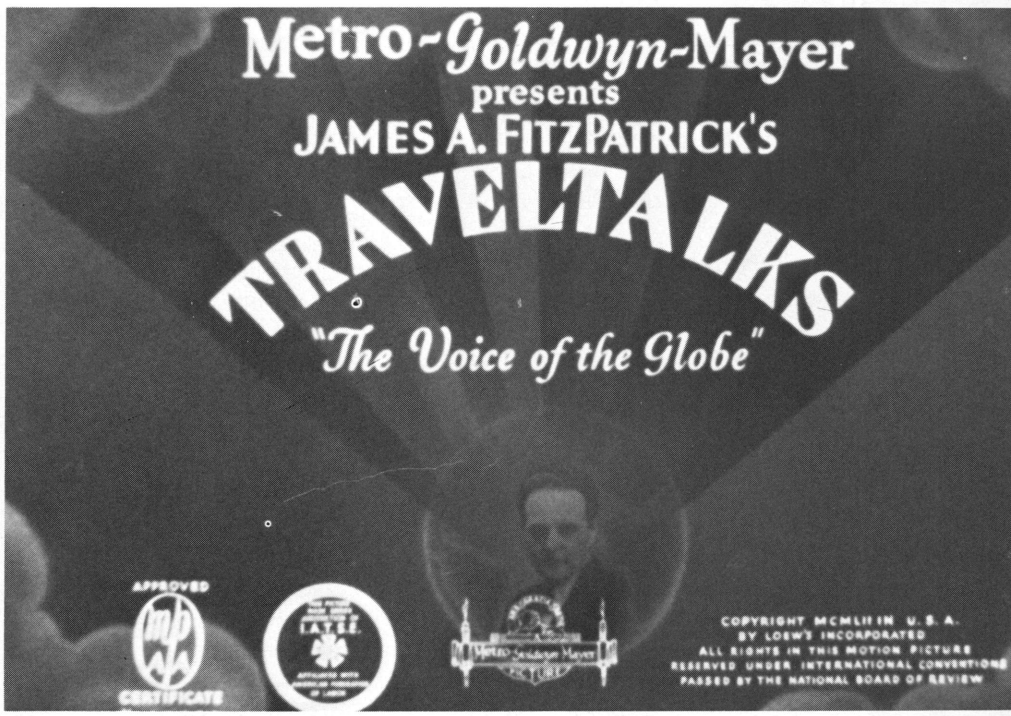
Each of FitzPatrick's *Traveltalks* painted a bright and rosy picture of the locale, something for which he was offtimes criticized.

"He had an undying devotion to showing the best of humankind all over the world," recalled his son, Kelly. "He would shoot in a country where there was a civil war raging and would come back with a travelogue saying, 'Go to this place. It has great food…great hotels…' There would be bullets zinging around his head, but you'd never know from his travelogue. Sadness doesn't exist in a FitzPatrick *Traveltalk.* Poverty doesn't exist. Neither does hunger, war or any other type of ugliness," he said.

The other common thread that runs through each of the *Traveltalks* is FitzPatrick's trademark ending: "And as the sun sinks slowly in the west, we bid a reluctant farewell to…"

"If anybody ever got the urge to travel from a FitzPatrick *Traveltalk,* it was me," the younger FitzPatrick said. He got that opportunity at an early age, traveling with his father during school vacations and holidays. He took over the business, FitzPatrick Travel Pictures in Santa Barbara, Calif., in 1973. The elder FitzPatrick died in 1980 at the age of 86.

Now, Kelly FitzPatrick is reliving some of his father's adventures, retracing his steps in a series of shows called *Now & Then.* The programs are being produced for Turner Broadcasting.



Each episode will juxtapose James A. FitzPatrick's original film footage (shot as long as a half a century ago) with his son's U-Matic format video tape. In many instances, the current views will be from the same vantage point used in the film version.

"At selected scenes in the original footage, we'll freeze the action and dissolve into our new shot, taken from the exact location as the original, to show how things have changed," FitzPatrick explained. "We're going to look at various locations around the world and see the way they were 50 years ago, then compare that visually to what's happening today. We'll let people draw their own conclusions as to what will happen in the next 50 years."

FitzPatrick and his three-person crew plan to produce 104 shows for Turner Broadcasting, which owns the MGM film library, of which the *Traveltalks* are a part. James A. FitzPatrick's career with MGM spanned some 30 years, during which he traveled to every country in the world, covering some 1,000,000 miles.

For many people, the *Traveltalk* images of far-away places were the only views they had of the world. Many of the *Traveltalks* were filmed during the Depression years when people didn't have money to spend on travel. Even those who did often found that a trip to a foreign destination – or even across the country – was an arduous task.

"My father really created the desire, the urge, in people to travel," FitzPatrick said. "He provided the impetus to make people want to go to Paris or Bombay

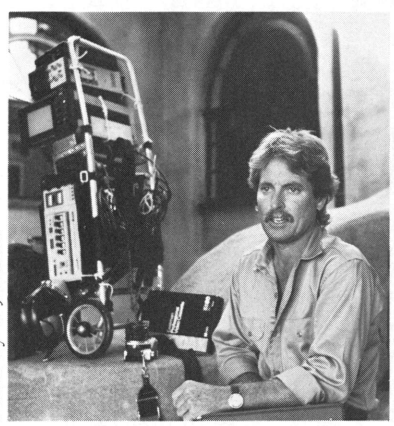


Photo by T. J. Heller

Above: ***Frame from MGM title sequence of James A. FitzPatrick's Traveltalks.*** **Left:** ***Kelly FitzPatrick and equipment for his*** **Now & Then** ***travelogues.***

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While Kelly FitzPatrick would like his work to draw that same type of response, he acknowledges that the outlets for travel material have dwindled. While travel-related work still forms the bulk of his business, such as a half-hour travel adventure of *Incredible India,* being shot for National Geographic's *Explorer* series, the company has turned to other areas, including music videos.

Much of FitzPatrick's work – even the music videos – is produced in the 3/4-inch U-Matic format.

"I like the look of tape, especially for a travel-type piece," he said. "It has a lively, you-are-there look. We've achieved an impression on tape that's very compatible with the look my father had with film. I'm very comfortable going from one to another [in the *Now & Then* series]. I find it to be a very pleasing artistic look."

FitzPatrick credits much of that look to his crew, consisting of camerman Peter Kreklow (a Brooks Institute graduate), audio-visual engineer Ben McCormick (son of comedian-writer-actor Pat McCormick), and producer Margaret Armstrong. On some assignments, FitzPatrick employs Dave Williams as a production supervisor. Williams, 73, was a cameraman for Kelly's father.

"The trick to getting an optimum picture with video is knowing what its limitations are and staying within those boundaries," FitzPatrick said. Knowing that the contrast range of video tape is less than that of film will often prompt him to adjust his lighting in order to bring the light ratio within acceptable limits.

On a recent project for the Playboy Channel, for example, he had to shoot a bright white theater marquee with chase lighting all around it. Below was a very dark theater entrance and ticket booth.

"I was dealing with ratios that must have been 20, 30, even 40 to 1," he said. "What I had to do to get an acceptable image was to start bringing up the lighting in the dark areas in order to accommodate the very brilliant marquee. Had I been shooting in 35mm film, I would have had a much greater contrast latitude in which to work. For video, I just kept bringing up the lighting until a got a very good, crisp picture.

"I don't like the hard edge that you typically get with tape," he continued. "We electronically back out the contours so we don't have that real sharp edge." FitzPatrick relies on his eye, more than electronic monitoring equipment, to get the look he likes. Backing the contours out involves re-tuning the camera and adjusting the lighting to achieve the desired result. "We still get a good crisp picture but it doesn't have that steely elecronic edge," he said.

FitzPatrick says using tape allows him to be more spontaneously creative than he could with film, especially through electronic editing, but the greatest advantage is being able to view immediately what has been shot.

"If you're in Timbuktu, you can review the tape and see if you got the shot you really wanted. And if you didn't, you still have the opportunity to go back and get it.

"I would love to shoot film for some specialized pieces," he admitted, "but video tape offers the advantage of being able to immediately critique your work when you're 10,000 miles from home."

The choice of video tape is also due to the medium in which many of his projects, including the *Now & Then* shows, are shown.

"Remember, my father's films would often precede a Technicolor feature on a theatrical screen," FitzPatrick said. "We are shooting for the video screen."

That fact also influences his style of shooting. The traditional left-to-right pan used to show a vista in the *Traveltalks,* for instance, is "nowhere near as effective on TV as it is on the big screen," he admits.

Recognizing that fact, he tends to shoot more close-ups than panoramas. If a panorama is required, it is often done more quickly than the film version, cutting to a close-up of artisan hands at work or a smiling face.

"Shooting for the small screen requires a lot more intensity, both in the visuals and in the audio," he said. "We have to pour a lot of visual, audio, physical and emotional energy into shooting video in order to keep people's attention."

FitzPatrick and his crew travel light, taking about 200 pounds of gear that fits onto a wheeled cart and backpacks. That equipment includes an Ikegami 79-EAL camera (a Sharp 700 is used as a backup); Fujinon and Canon 14:1 zoom lenses with 2X extenders, which go from about 9.8 mm to 220 mm; a Sony BVU-110 deck with time-coding; a JVC 5-inch color monitor; a Hitachi 0598 oscilloscope; and Sony or Marantz cassette decks for isolated audio recordings. An assortment of mikes and small portable lighting equipment also accompanies the crew. All equipment is battery powered.

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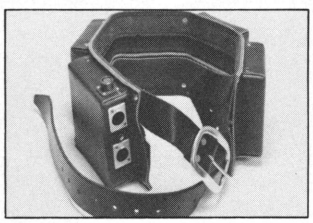

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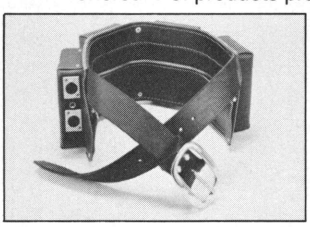

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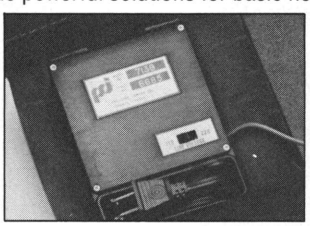

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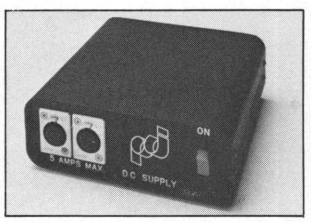

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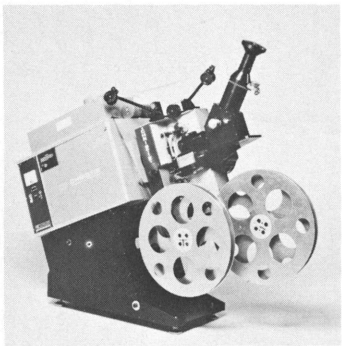

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the use of Eastman EP-930 professional video cassettes for production.

"There are certain things that engineers look for in a professional quality video cassette, such as a low rate of drop-outs, or a signal-to-noise ratio that faithfully records the colors and contrast that we see on the monitor," he said. "When I tell the audience that it is looking at the blue sky and golden sun capping Bali, I want it to see a rich blue sky and golden sun."

FitzPatrick was particularly concerned about consistency and reliability. If he was going to travel 10,000 miles from home to record his travel adventures, he didn't want to worry about whether the cassette mechanism worked everytime, or if there were variances in chromanance or luminance characteristics from cassette to cassette.

"When I discovered that Kodak is in the professional video tape business, it was only natural for me to check it out," he said. "My father wouldn't have dreamed of using anything but Eastman film. He trusted the consistency of Eastman films, and the company never let him down. Now, I feel the same way about Eastman video cassettes."

For the *Now & Then* series, 10 minutes of footage from the original film are combined with 12 or 13 minutes of new scenes for each show. Typically, FitzPatrick shoots from 5 to 12 minutes of tape for every minute that he needs for the finished show. He prefers a shooting ratio of between 5:1 or 7:1, pointing out that he and his crew often don't have much time to spend at each location, typically less than half a day.

"It may seem exciting to be in Paris or Cairo or Beijing, but making it exciting in video requires you to pick your spots and then move on," he said. In addition he doesn't want to deal with a glut of material to edit when he returns home. "But," he adds, "you just can't go out and shoot picture-postcard views anymore. You need to find that extra something. We don't try to orchestrate events. They have to happen naturally. So we act like locals but think like tourists. We figure that if something is interesting for us to see, it is going to be interesting to viewers."

FitzPatrick, however, leaves nothing to chance. Work on a travelogue begins long before the first scene is ever recorded. It begins by doing research on a particular site. "My father said his first office in New York back in 1915 was the public library," FitzPatrick recalled. "He used to spend five hours a day there to research his travel films."

FitzPatrick still makes extensive use of libraries to research his shoots. For a 30-minute show, he estimates a person may spend from 60 to 80 hours researching and writing. In some cases, where budget allows, he will send a writer ahead to a country to scout locations.

Prior to leaving home base, everything has been prearranged, from having enough foreign currency to obtaining shooting permits from the host governments. Equipment, which is checked through on the airlines, is carefully packed to withstand the worst abuse that baggage handlers can dole out. Video tape is also packed and checked through, in an attempt to avoid having it passed through x-ray devices and metal detectors. A detailed inventory list of all equipment, which FitzPatrick has stamped by U.S. Customs prior to departure, is always carried with him to facilitate bringing equipment in and out of foreign countries.

"Ideally, when we get to our destination, we are met by a representative from the government who has transportation waiting for us, who helps us get through customs, and who smoothes the way for us," he said. That representative also acts as an interpreter for the crew; as for knowing a foreign language, FitzPatrick says he comes armed knowing at least three words: "please" and "thank you."

"Even if people don't understand another word you're saying, if you start off with 'please' and they do something and you end it with 'thank you,' you've got a big part of the battle won," he said. "It's worth its weight in gold. That's probably the best tip I can give a traveler."

The best tip he gives his crew is to immediately check all the equipment on arrival to make sure it is still in working order.

"It takes discipline to force yourself and your crew to inspect your gear when you're dead tired after spending 17 hours on a plane," he said. "But it's something that has to be done."

FitzPatrick recalls an instance in Egypt where a piece of equipment was damaged beyond repair. Fortunately, FitzPatrick always travels with the names of stringers for U.S. television networks who often are willing – for the right price – to rent equipment to the crew.

"Except in some rare circumstances – when we're somewhere like the North Pole – there's always a stringer, a backup person I can call," he said. "He may charge me a fortune, but I'll have the use of

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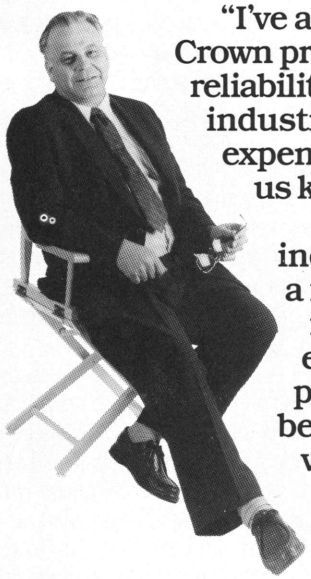

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the equipment and be able to complete the job."

On location, most shooting is done outdoors during daylight, both hand-held and on a tripod. For interiors, FitzPatrick attempts to supplement the existing light with bounce lighting to make the scenes appear as natural as possible. He tries to avoid zooming, which he says has become a cliché in many travel pieces. He prefers to record location voice-overs on one audio channel; location sound is recorded on the second channel.

Shooting is just half the job. There is also the matter of putting the shows together. The original *Traveltalks* have been transferred to one-inch and U-Matic format tape copies by Turner Entertainment at a Southern California facility, using a Rank-Cintel MBKIII color telecine chain.

"After all these years, the quality of the original film stood the test of time," FitzPatrick said, "because MGM cared for it properly. The video transfers look great."

Editing is actually done in three stages. First, FitzPatrick does what he calls an "off-line, off-line" edit. That involves making a window dub VHS copy of the U-Matic tape, which he screens using a video cassette player with a freeze frame capability. He makes notes about each scene he wants to include. The notes are then given to the editor, who incorporates those suggestions into the actual off-line editing process.

Off-line editing is done in U-Matic format for cost-efficiency, and because that makes it easier to composite the video transfers of the original film with the new tape recorded by Kelly FitzPatrick. This is then conformed to one-inch masters.

"If I remember one thing the best, the fondest, about my dad, it would be his love for his fellow man, anywhere on earth," FitzPatrick said. "It never stopped. He always had something genuine to say, not clichés. God knows he uttered a million clichés in his *Traveltalks*. But he forever cared about his fellow man and earnestly sought the best in everything and everyone."

Added FitzPatrick: "When my dad said that, 'As the sun sinks slowly in the west, we most reluctantly say farewell' – whether it be to Moscow, Manila, monumental Utah or alluring Alaska – he meant it. He really meant it." △

by Mike Maginot

The Avengers

As you saunter down the aisle of your local video store you can't help but notice the growing number of television shows that are now available on video.

The complete run of *Star Trek* is out and such recent shows as *The Equalizer* are already hitting the shelves. If you have a taste for British comedy, *Fawlty Towers* and *Monty Python's Flying Circus* are out in various volumes that are guaranteed to tickle your funny bone.

Another British import that has recently found its way to the video marketplace is *The Avengers.* Patrick MacNee, as John Steed, is again skilfully fighting crime, ably assisted by one of his bevy of beautiful and resourceful female companions: Mrs. Cathy Gale (Honor Blackman), Mrs. Emma Peel (Diana Rigg), and Miss Tara King (Linda Thorson).

Image quality varies on the current crop of 39 episodes culled from the original 161. The 26 episodes of *The New Avengers,* which had Gareth Hunt and Joanna Lumley joining MacNee, are not counted. Though hardly perfect prints, these episodes still offer the opportunity to enjoy the clever writing and decidedly British visual style that has made the series a success worldwide.

• • •

Talking Heads-Storytelling Giant
Produced by Alan Kleinberg.
Directed by David Byrne.
Photographed by Tony Jannelli.

Storytelling Giant is a collection of ten music videos made by the group Talking Heads. As independent entities, the videos are consistently well crafted. As an anthology, combined with additional material they achieve a fascinating new form.

It has become a common practice to intercut interviews and behind-the-scenes footage of a band between songs. Talking Heads have avoided this inward focus; instead of interviews with the band we are shown a series of witnesses, regular people talking about their lives, their loves, and their dreams.

When all is said and done, the faces, and the words spoken by these people, leave a vivid and lasting impression that beautifully complements the words, the music, and the technology used by the Talking Heads.

The standout musical moments are: "And She Was," designed and directed by Jim Blashfield from David Byrne's scenario, an animated astral projection; "Road to Nowhere," directed by David Byrne and Stephen R. Johnson, photographed by John Lindley, a parable about time and change; and "Once In a Lifetime," directed by Toni Basil and David Byrne, photographed by Steven Hirsh, an assurance that even when it looks like you are drowning you can still tread water.

Special Process Projection for the interview sequences was done by Hansard, with backgrounds by M&Co.

• • •

House of Games
Produced by Michael Hausman.
Directed by David Mamet.
Photographed by Juan Ruiz Anchia.

David Mamet's first directorial effort offers a surprise to those who would expect a playwright's first film as a director to be wordy. *House of Games* is pure cinema.

Juan Ruiz Anchia has given the story of a psychologist sucked into a sophisticated con game by her own obsessive behavior a look bordering on Hitchcock meets Bergman. Lindsay Crouse and Joe Mantegna star. If you missed it in the theater the video will bring this suspenseful character study home.

• • •

The Fantasy Film Worlds of George Pal
Produced and directed by Arnold Leibovit.

The imagination and innovation of George Pal has been an inspiration to filmmakers all over the world.

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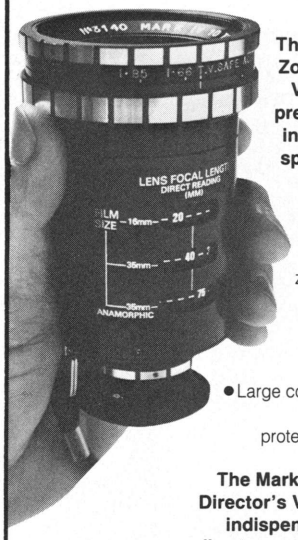

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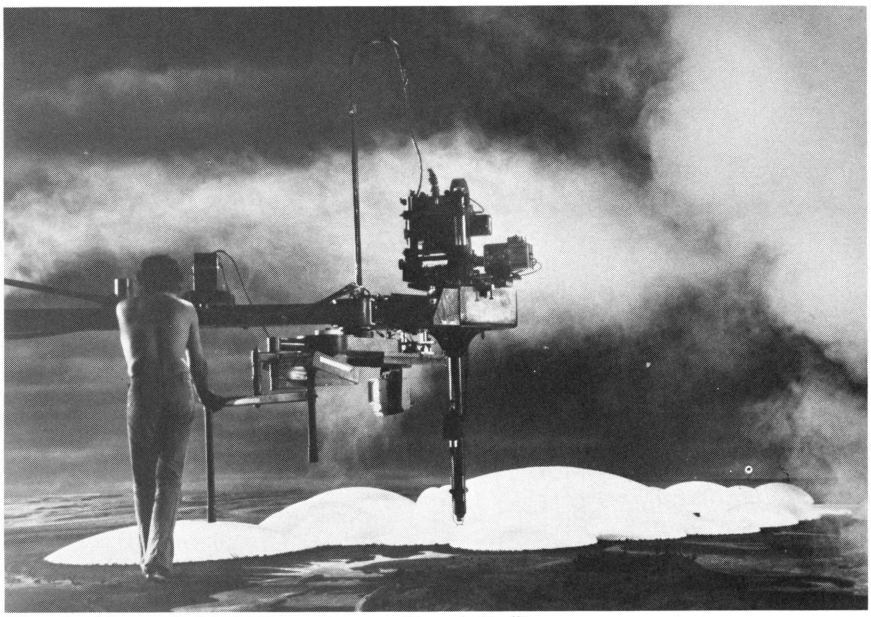

(Photo is of Kenworthy Snorkel Camera in use on "Logan's Run")

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animated industrial films for Phillips in Holland. A contract with Horlicks brought him to the United States in the 1940's, where he set up a studio and eventually began making Puppetoons for Paramount.

In the 1950's and 60's, he moved into live-action feature films, dazzling audiences with his special effects in sci fi and fantasy favorites like *The War of the Worlds, Tom Thumb, The Time Machine,* and *The Seven Faces of Dr. Lao.*

Interviews with Pal, his wife, his son, Ray Harryhausen, Roy Disney, Joe Dante, Robert Block, Ray Bradbury, Gene Roddenberry, Jim Danforth, and many others are interspersed with generous clips from Pal's Puppetoons and features. Paul Frees narrates from Arnold Leibovit's scenario.

• • •

In the Mood
Produced by Gary Adelson.
Directed by Phil Alden Robinson.
Photographed by John Lindley.

Patrick Dempsey stars in this fictionalized account of the romantic exploits of Sonny Wisecarver, known to the press and public of the 1940's as "The Woo Woo Kid."

Fourteen-year-old Sonny made headlines when he wittingly wooed two older women arousing an outcry of outrage and envy. Talia Balsam and Beverly D'Angelo give memorable performances as Wisecarver's women.

Ralph Burns again weaves a wonderful Big Band score, as he did in *New York, New York.* John Lindley, behind the camera, paints the story in shades of amber and blue. Soft light saturates scene after scene, adding innocence to the romantic interludes.

Phil Alden Robinson, who wrote the script after spending time with the real Wisecarver, directs with the same emphasis on characterization that made his work on *All of Me* so enjoyable. △

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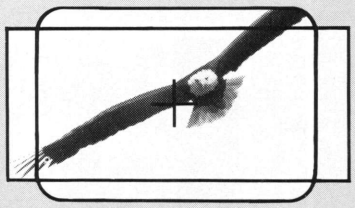

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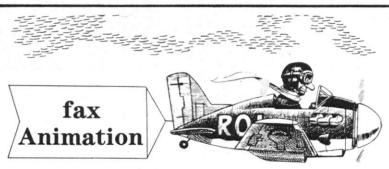

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ON FEBRUARY 19, 1988. AT APPROX. 2:00PM, AT CURBSIDE OUTSIDE UNITED AIRLINES BAGGAGE CLAIM AREA AT HONOLULU AIRPORT, WHILE LOADING BAGGAGE INTO A TRUCK, A CASE CONTAINING A NEW ARRI SR II HS WAS TAKEN. IN THE CHAOS OF SEVERAL HUNDRED PASSENGERS LOADING INTO CABS & PICK-UP VEHICLES, THE CASE WAS TAKEN UNNOTICED. THE CASE WAS GRAY ALUMINUM, SQUARED OFF CORNERS, STANDARD ARRI SR CARRYING CASE, SIMILAR TO A STURDY BRIEFCASE W/ONE HANDLE ON TOP. CONTENTS OF CASE: Arriflex SRII HS serial #75333, Zeiss 10-100 T2 zoom lens (new type) #7050692, Highspeed mag. #HS 00808, On-board battery & adapter, Jensen variable speed unit (plugged into rear connector), Spectra meter w/case #24052, gate tool & brush, Mag. number discs. W/THE EXCEPTION OF THE METER, EVERYTHING WAS BRAND NEW, NEVER USED, CONDITION PERFECT. THE METER CASE HAD A LABEL READING "THE FILM CREW", W/ADDRESS & PHONE #. ANY HELP IN RETREIVING THESE ITEMS IS TREMENDOUSLY APPRECIATED. CASE & ITEMS NOT INSURED, IT IS KILLING ME. THANK YOU FOR YOUR HELP. MICHAEL V. DEGRUY (808) 988-2348.

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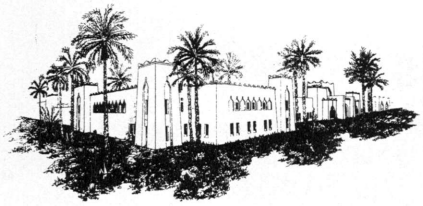

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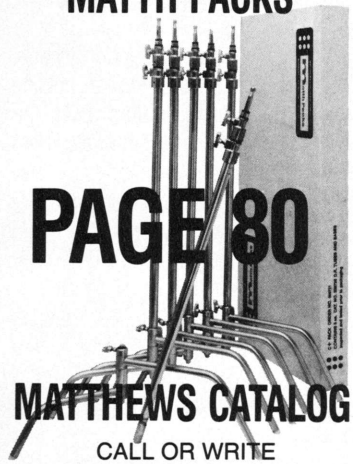

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"THE REEL THING"

From The Clubhouse

A new associate member of the ASC, Bill Russell, was endorsed at a recent board meeting. Russell is Western sales manager for the Arriflex Corporation of Burbank, Calif.

He has been active in the motion picture equipment business for 16 years following graduation from California State University Northridge with a bachelor of arts in radio, television and film. Russell is responsible for establishing advanced film seminar programs and loan programs with which Arriflex assists student filmmakers at major colleges and universities.

• • •

There will be a number of intensive extension courses taught this summer at UCLA, specifically for cinematographers. From July 6 through September 18 the various subjects will be "The Camera and the Image; The Role of the Cinematographer in Motion Pictures and Television;" "Arriflex Certification for Camera Assistants;" "Intensive Cinematography, Location Lighting, Staging and Composition;" and "Techniques and Issues in Contemporary Cinematography."

For exact course dates the Extension Service may be reached at (213) 825-9064.

Guest speakers for the "Role of Cinematographers..." course will include Charles Correll, ASC, John Hora, ASC, Brianne Murphy, ASC, and Owen Roizman, ASC. Laszlo Kovacs, ASC, will be instructor for the "Intensive Cinematography Project..." July 25 to July 30.

• • •

Richard Edlund, ASC, has just completed teaching two seminars on the art of visual effects in Japan and Hong Kong. The seminars were part of an ongoing education program sponsored by Kodak. Some 500 filmmakers from Asia were expected to attend the sessions.

• • •

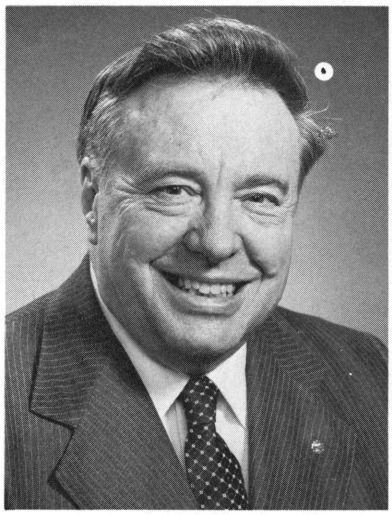
Vilmos Zsigmond, ASC, and Garrett Brown, associate member, are among instructors slated to teach classes at the International Film & Television Workshops in Rockport, Maine this summer. Zsigmond will lead sessions on lighting techniques and Brown, inventor of the Steadicam, will teach its operation.

• • •

The 1987 Independent Spirit Award for cinematography was given to Haskell Wexler, ASC, for his work on *Matewan.* The award is presented each year by Independent Film Project/West and the awards luncheon is sponsored by the Arkansas Film Commission and Eastman Kodak.

Other nominees for the award included John Bailey, ASC, for *Tough Guys Don't Dance;* Amir Mokri, *Slamdance;* Robby Muller, *Barfly;* and Fred Murphy for *The Dead.*

• • •

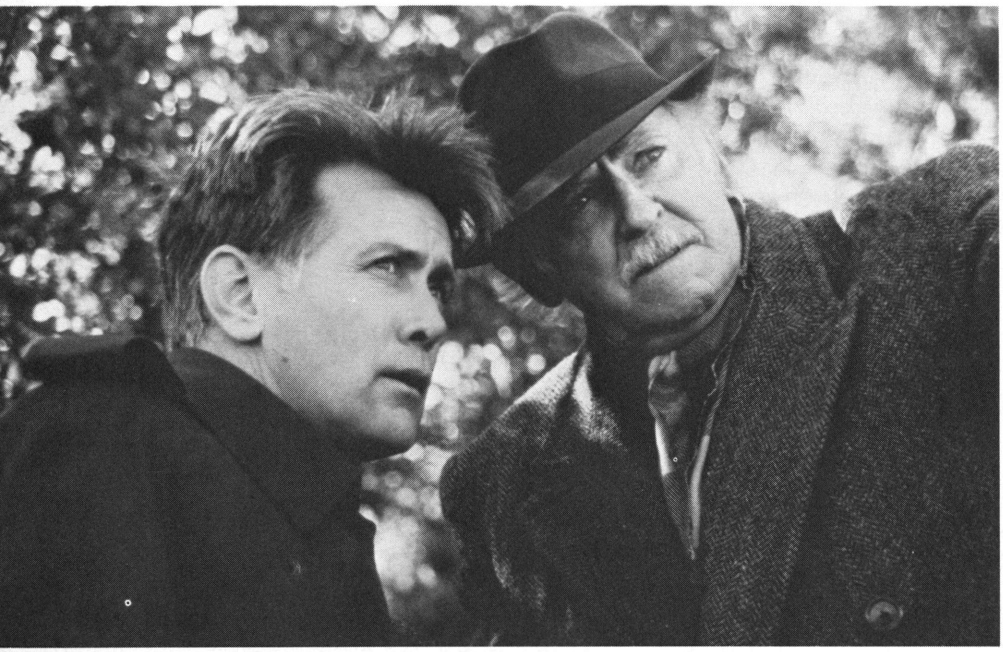


Len Coleman, a vice president of the motion picture and audio division of Eastman Kodak, was guest speaker at the April 25 ASC dinner meeting. His subject was "Future of Film in the Era of High Definition Television."

Said Coleman: "We are looking forward to the evolution of a high definition television system which will enhance the artistic presentation of images recorded on film." He outlined Kodak's participation on engineering committees worldwide which are studying options for a television standard, including the proposal for an 1125 line, 60 Hertz system by NHK and Sony Corporation.

"There is no way in the foreseeable future that any high definition display system will come close to matching the image quality that will be available in theaters equipped with 70mm film projectors," he said. Current advances in 65mm camera and 70mm projector technologies predict a renaissance of epic films using this format during the next several years. △

da – The Powerful Image of Words



There's an interesting relationship between words and pictures in the business of making films. One does not really need the other. If you read a good book you can supply your own pictures. On the other hand, movies started out very silently. The images were quite enough to tell a story. In *da,* the latest release from FilmDallas, an interesting thing occurs – the images give the words a lovely freedom.

Martin Sheen plays Charlie Tynan, a successful New York playwright called home to his native Ireland to bury his old Da. At the funeral and in the house full of memories, Charlie's mind begins to review his relationship with his father. As Charlie is about to make himself a pot of tea, the ghost of Da appears in his old armchair and the two begin to reminisce and relive their relationship.

It sounds simple enough in the telling, but through the magic of film we enjoy the freedom to move in and out of Charlie's mind – after all, that *is* where Da lives on. But all Charlie's ghosts are available for our inspection – his mom, his childhood friend, his dog Blackie, even himself as a youth. His past hurts and triumphs tell us about the boy he was and the man he has become and through it all is Da. Through it all are words – funny, poignant, embarrassing, hurtful, loving words.

Executive producer Sam Grogg saw *da* as, very simply, "the story of a middle-aged man coming to grips with a complex relationship with his father." He continued, "Our [FilmDallas] pictures are about ordinary people who matter…They aren't superstars or larger-than-life figures who we stare at in awe. They are regular people whom we recognize for their simple human dignity." A dignity revealed in their faces, and through their words.

Hugh Leonard, the Irishman who wrote the book, the play and now the screenplay, saw it as a way of saying thank you to a very ordinary man. He first imagined all this as a series of conversations he *would have liked to have had* with his father. The images provided by cinematographer Alar Kivilo allow us to see the impact of Leonard's words – the lies and truths he remembers, the ones he muttered hoping someone would hear, the cruel ones said in a moment of haste, the pointed ones aimed at his very soul. And most importantly through the faces of talented actors like Martin Sheen, Barnard Hughes, William Hickey and Doreen Hepburn, we see the impact of the words unspoken.

The camera frees Leonard's dialog to move and engage us. From the opening sequence, the petals falling from the roses and the close look at the paraphernalia that make up a life, Kivilo's camera and Matt Clark's direction insist that we pay attention to the smallest detail. The power of the unspoken word is first displayed in the close-up of Sheen's face when he receives the call that his father has died. We hear only half the conversation, but from his face we know what has happened.

Later we meet William Hickey who plays Mr. Drumm, a Scrooge-like character that offers Charlie the opportunity to "sell his soul" for a few shillings a week. Mr. Drumm confronts Charlie with his most humiliating secret. He knows Charlie is adopted. Drumm speaks with an almost Dickensian vocabulary of the ignominy of bastardy being lessened in a large town – words, though spoken as merely factual, that bring tears to Charlie's eyes. And, it is Drumm who sums up the whole lesson of his long life with these memorable words: "In the use of a public lavatory, it is the incoming traffic which has the right of way – not much to take with you…"

In another poignant scene, Sheen himself becomes childlike, holding his father's hand as they climb down the stairs to the sea. With the shift of a camera angle – down on Sheen and up on Hughes – these words reverberate:

"Da, I love you."

"Of course, you do…why wouldn't you?"

" 'Why wouldn't I?' " repeats Sheen, once again the playwright from New York, "I'll tell you 'why wouldn't I!' " And a new rush of memories are played out – unlocked by three little words.

More than any film in this writer's recent memory, this version of *da* is a filmmaker's homage to the word. The camera does for Leonard's words what a book could not, what a play could not—a close-up, intimate, powerful image of their piercing beauty.

—NL

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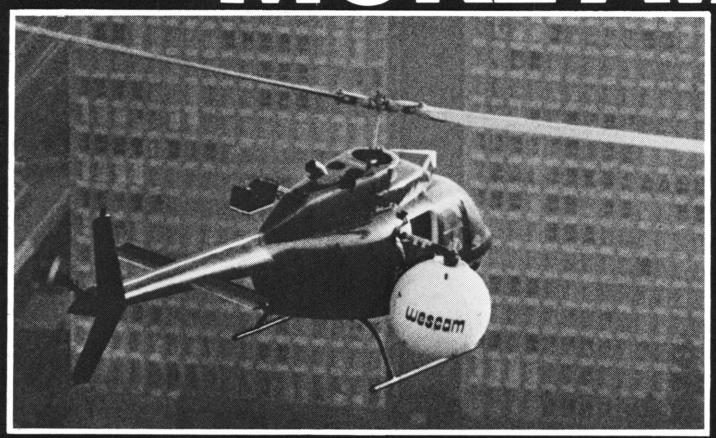

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